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THEATRE ROYAL—DRURY LANE

The Theatre Royal Drury Lane Production of

"SHOW BOAT"

A MUSICAL PLAY

Adapted from Edna Ferber's novel of the same name

782.14
Show
Kern

MUSIC BY

JEROME KERN

BOOK AND LYRICS BY

OSCAR HAMMERSTEIN 2nd

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62-64, WEST 45TH STREET
NEW YORK

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SHOW BOAT

CAST OF CHARACTERS

(In the order of their appearance)

WINDY	JACK MARTIN
STEVE	COLIN CLIVE
PETE	FRED HEARNE
QUEENIE	ALBERTA HUNTER
PARTHY ANN HAWKS	VIOLA COMPTON
CAPTAIN ANDY	CEDRIC HARDWICKE
ELLIE	DOROTHY LENA
FRANK	LESLIE SARONY
RUBBER FACE	HENRY THOMAS
JULIE	MARIE BURKE
GAYLORD RAVENAL	HOWETT WORSTER
VALLON	PERCY PARSONS
MAGNOLIA	EDITH DAY
JOE	PAUL ROBESON
FARO DEALER	WILLIAM WALLACE
GAMBLER	ALEC J. WILLARD
LOUNGER	FELIX HILL
BACKWOODSMAN	ROY EMERTON
JEB	GORDON CROCKER
LA BELLE FATIMA	LENORE GADSDEN
OLD SPORT	CECIL DEREHAM
LANDLADY	MARGARET YARDE
ETHEL	KATHLEEN THOMAS
KIM (as Young Woman)	EDITH DAY
JAKE (Piano Player)	MICHAEL COLE
MAX	WILL STUART
MAN (with Guitar)	WALTER WEBSTER
CHARLIE (Doorman at Trocadero)	NORRIS SMITH
LOTTIE	NANCY BROWN
DOLLY	PEGGY LOVAT
HAZEL	ANN BARBOUR

Mississippi Chorus led and directed by John Payne

SYNOPSIS OF SCENES

ACT I

SCENE 1. The Levee at Natchez on the Mississippi—*in the late Eighteen-eighties.*

SCENE 2. Kitchen Pantry of the " Cotton Blossom "—*a Half Hour Later.*

SCENE 3. Outside a Waterfront Gambling Saloon—*Simultaneous with Scene* 2.

SCENE 4. Auditorium and Stage of the " Cotton Blossom "—*One Hour Later.*

SCENE 5. Box-office, on Foredeck of the " Cotton Blossom "—*Three Weeks Later.*

SCENE 6. Auditorium and Stage of the " Cotton Blossom "—During the Third Act of " The Parson's Bride "—*That Evening.*

SCENE 7. The Top Deck of the " Cotton Blossom " —*Later that Night.*

SCENE 8. The Levee—*Next Morning.*

ACT II

SCENE 1. A Midway Plaisance, Chicago World's Fair, 1893.

SCENE 2. A Room on Ontario Street, 1904.

SCENE 3. Rehearsal Room of the Trocadero Music Hall—*About 5 p.m.*

SCENE 4. Trocadero Music Hall—*New Year's Eve,* 11.30, 1904.

SCENE 5. In front of the Office of " The Natchez Evening Democrat," 1927.

SCENE 6. Top Deck of the new " Cotton Blossom," 1927.

SCENE 7. Levee at Natchez—*the Next Night.*

Scenery Designed and Painted by JOSEPH AND PHIL HARKER.

Dances and Ensembles by MAX SCHECK.

Orchestra under the Direction of HERMAN FINCK.

The Play Produced by FELIX EDWARDES

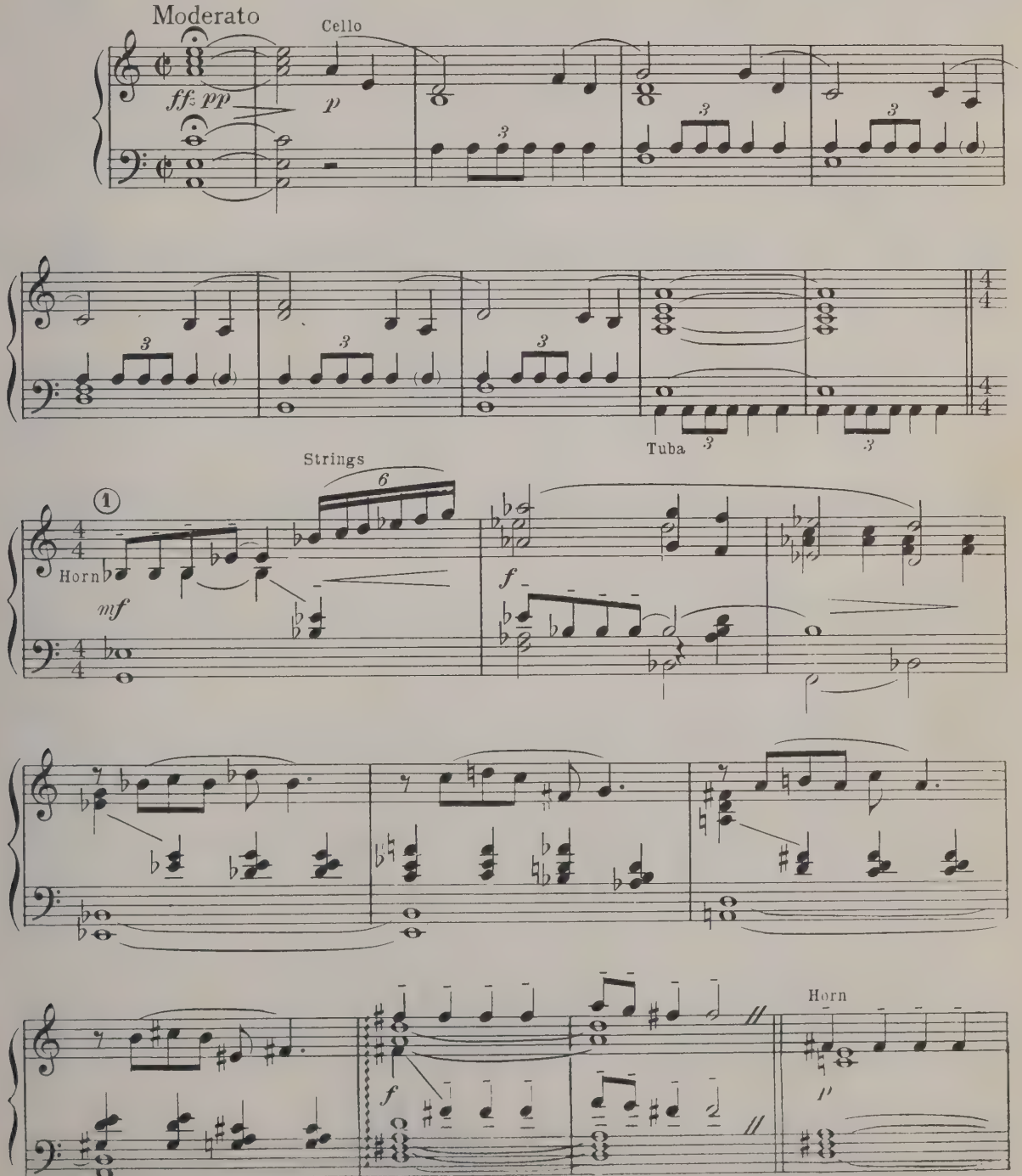
SHOW BOAT

			PAGE
	OVERTURE		5
	ACT I		
1	OPENING—		
	(*a*) COLOURED CHORUS	"Cotton Blossom" (Coloured folk work on de Mississippi)	12
	(*b*) *Captain Andy's* ENTRANCE AND BALLY-HOO	(Captain Andy, Captain Andy)	30
	(*c*) SONG (*Ravenal*)	"Where's the Mate for me?" (Who cares if my boat goes up-stream?)	38
2	DUET (*Ravenal and Magnolia*)	"Make-Believe" (Only make believe I love you)	44
3	SONG (*Joe*) AND MEN	"Ol' Man River" (Dere's an ol' man called de Mississippi)	53
4	OPENING—SCENE II		65
5	CONCERTED NUMBER	"Can't help lovin' dat man" (Fish got to swim, and birds got to fly)	67
6	OPENING SCENE III		84
7	SONG (*Ellie*) AND GIRLS	"Life on the Wicked Stage" (Life on the wicked stage)	86
8	SONG (*Ravenal*) AND MEN	"Till good luck comes my way" (The man who ventures with chance)	94
9	OPENING—SCENE IV		103
10	OPENING—SCENE V		114
11	DUET (*Ellie and Frank*)	"I might fall back on you" (Little girl, you are safe with me)	116
12	BALLY-HOO (*Queenie*) AND CHORUS	(Hey! where yo' think yo' goin'?)	123
13	OPENING—SCENE VI		130
14	VILLAIN'S DANCE		132
15	OPENING—SCENE VII		134
16	DUET (*Ravenal and Magnolia*)	"You are Love" (Once a wand'ring ne'er-do-well)	137
17	OPENING—SCENE VIII AND FINALE—ACT I	(Oh, tell me, did you ever?)	144
18	ENTR'ACTE		159
	ACT II		
19	PRELUDE AND OPENING—		
	(*a*) AT THE WORLD'S FAIR	(When we tell them about it all)	161
	(*b*) FATIMA'S DANCE		169
	(*c*) DANDIES ON PARADE	(When the sports of gay Chicago)	172
	(*d*) FATIMA'S SECOND DANCE		175
20	ENSEMBLE	"Why do I love you?" (I'm walking on the air, dear)	175
21	COLOURED CHORUS	"Dahomey" (Dyunga Doe! Dyunga Doe!)	188
22	SCENE II		202
23	OPENING—SCENE III AND SONG (*Julie*)	"Bill" (I used to dream that I would discover)	203
24	REPRISE (*Magnolia*)	"Can't help lovin' dat man" (Fish got to swim, and birds got to fly)	206
25	SCENE IV (*a*) *Captain Andy's* ENTRANCE		209
	(*b*) SONG (*Magnolia*)	"After the Ball" (A little maiden climbed)	209
26	SCENE V—REPRISE (*Joe*)	"Ol' Man River" (Ol' man River, dat ol' Man River)	213
27	SCENE VI—REPRISE (*Ravenal*)	"You are Love" (You taught me to see one truth)	215
28	SCENE VII (*a*) REPRISE	"Cotton Blossom" (Cotton Blossom, Cotton Blossom)	218
	(*b*) SONG (*Kim*) AND CHORUS	"Dance away the Night" (Music in the air)	219
29	FINALE		226

OVERTURE

Lyrics by
OSCAR HAMMERSTEIN IInd

Music by
JEROME KERN



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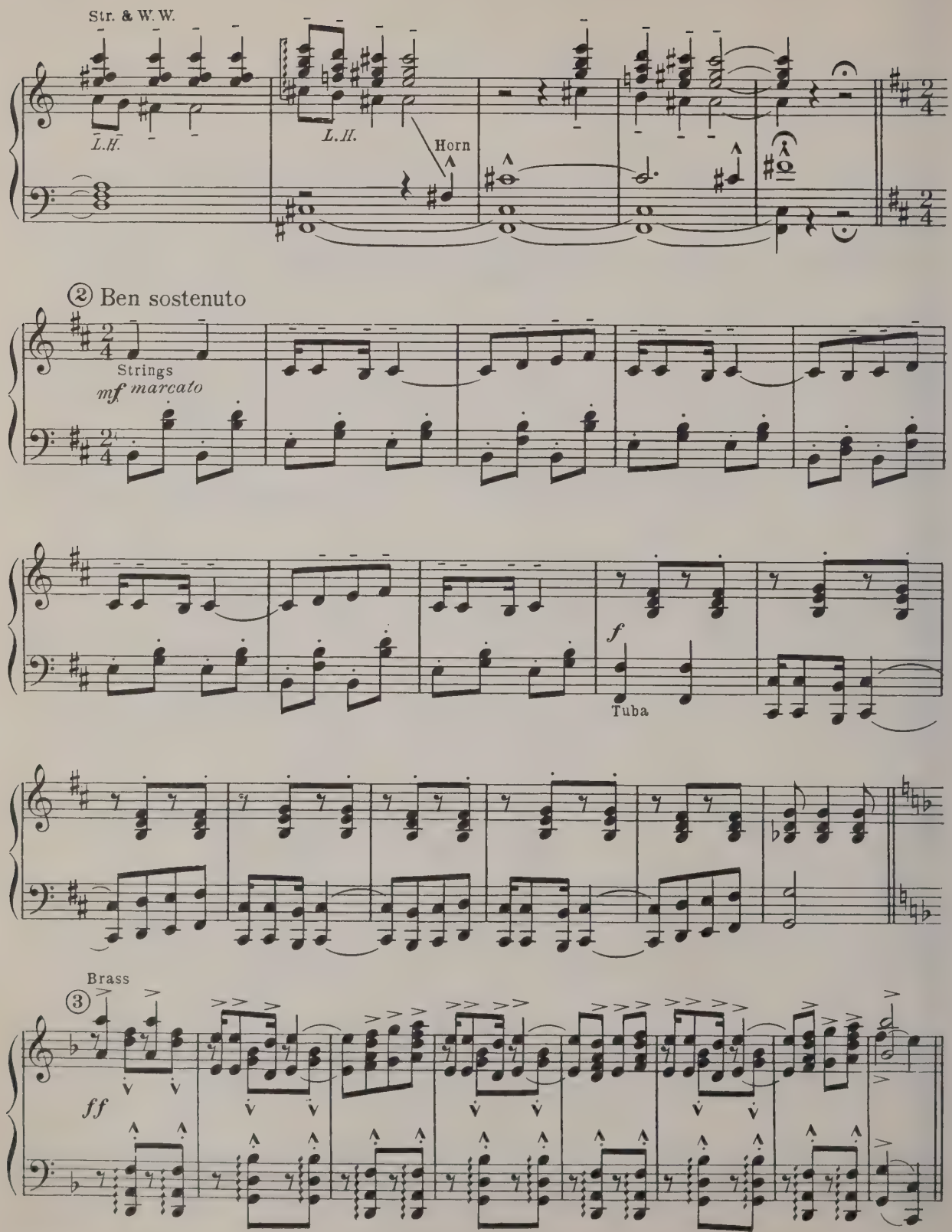
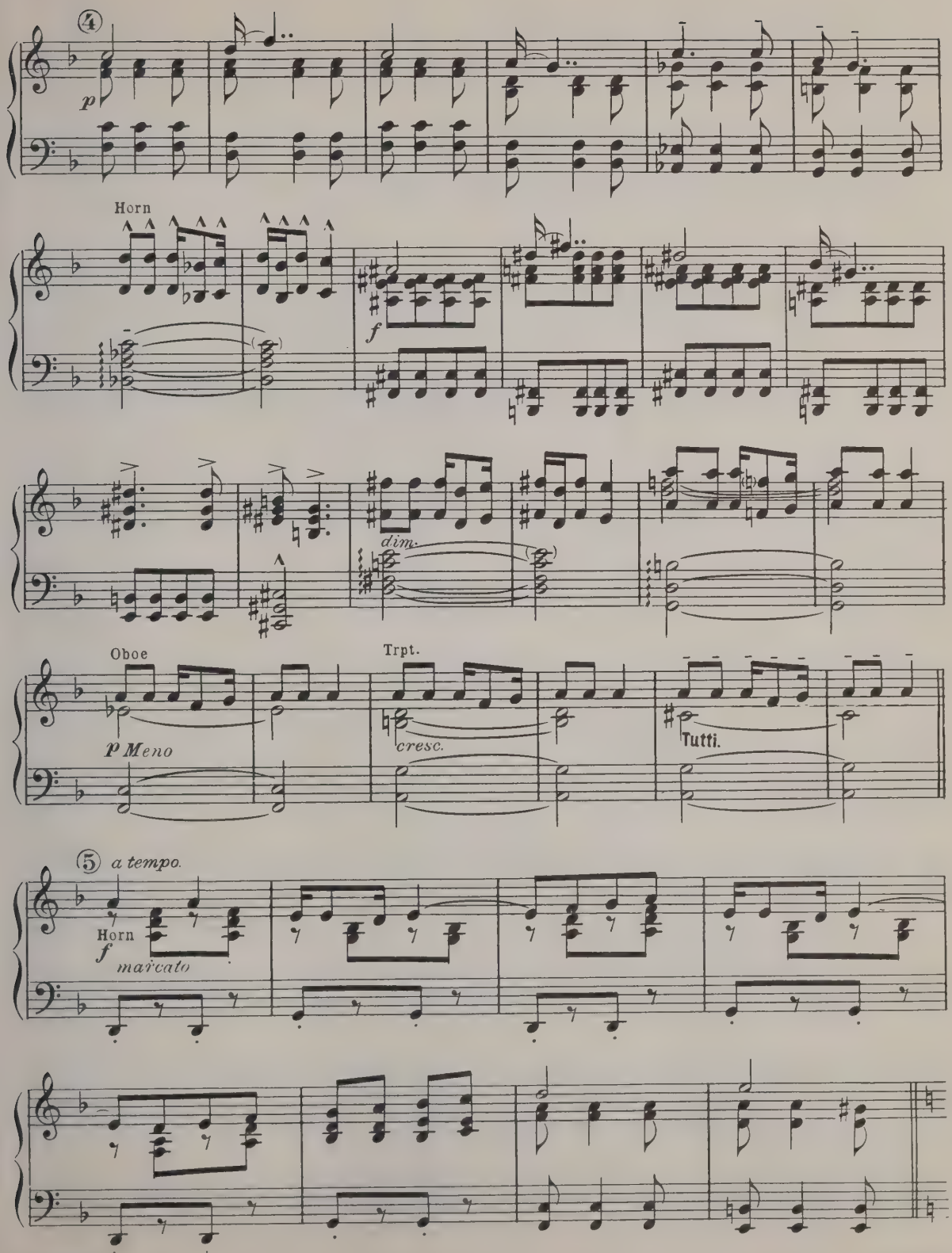
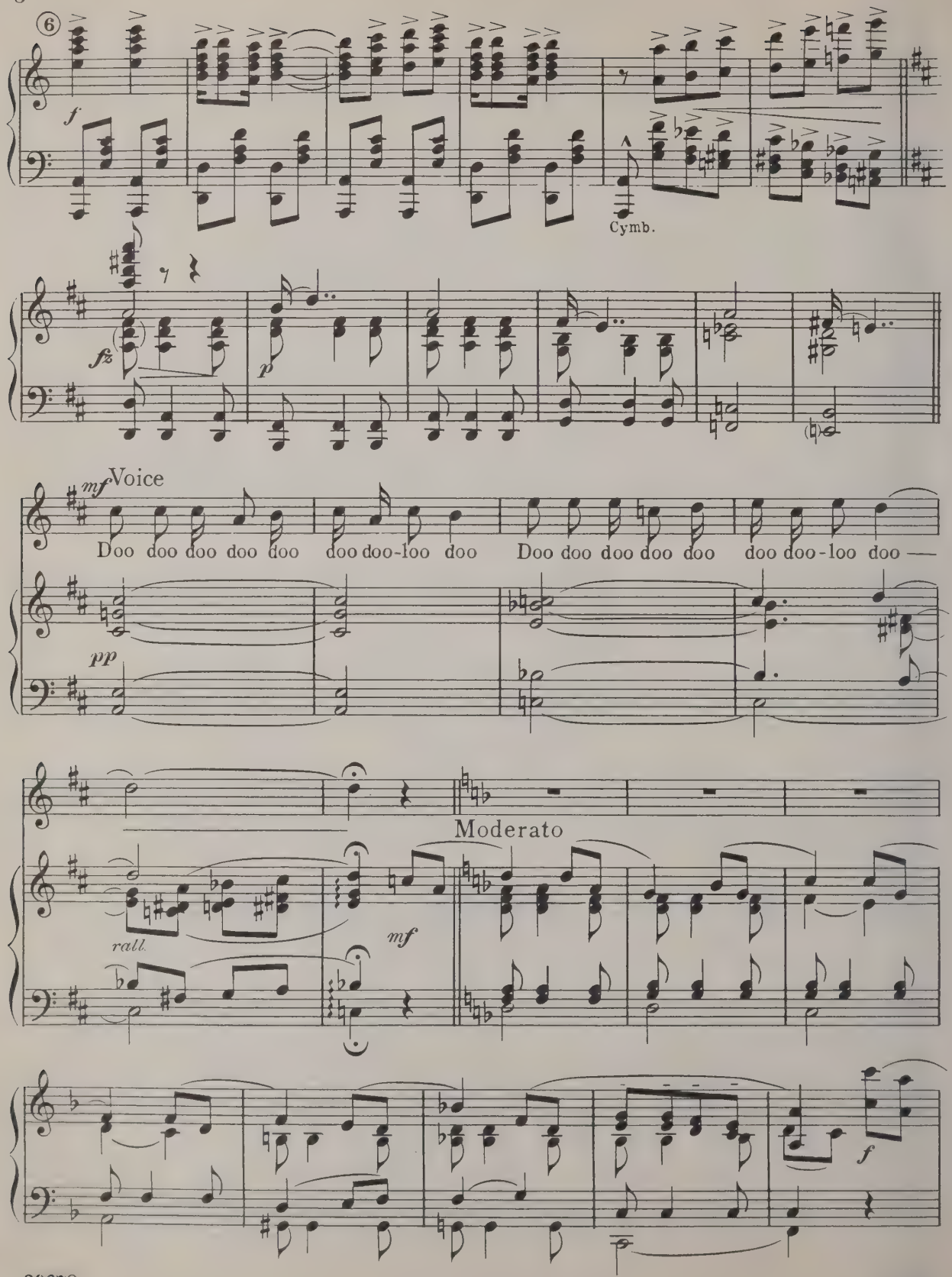
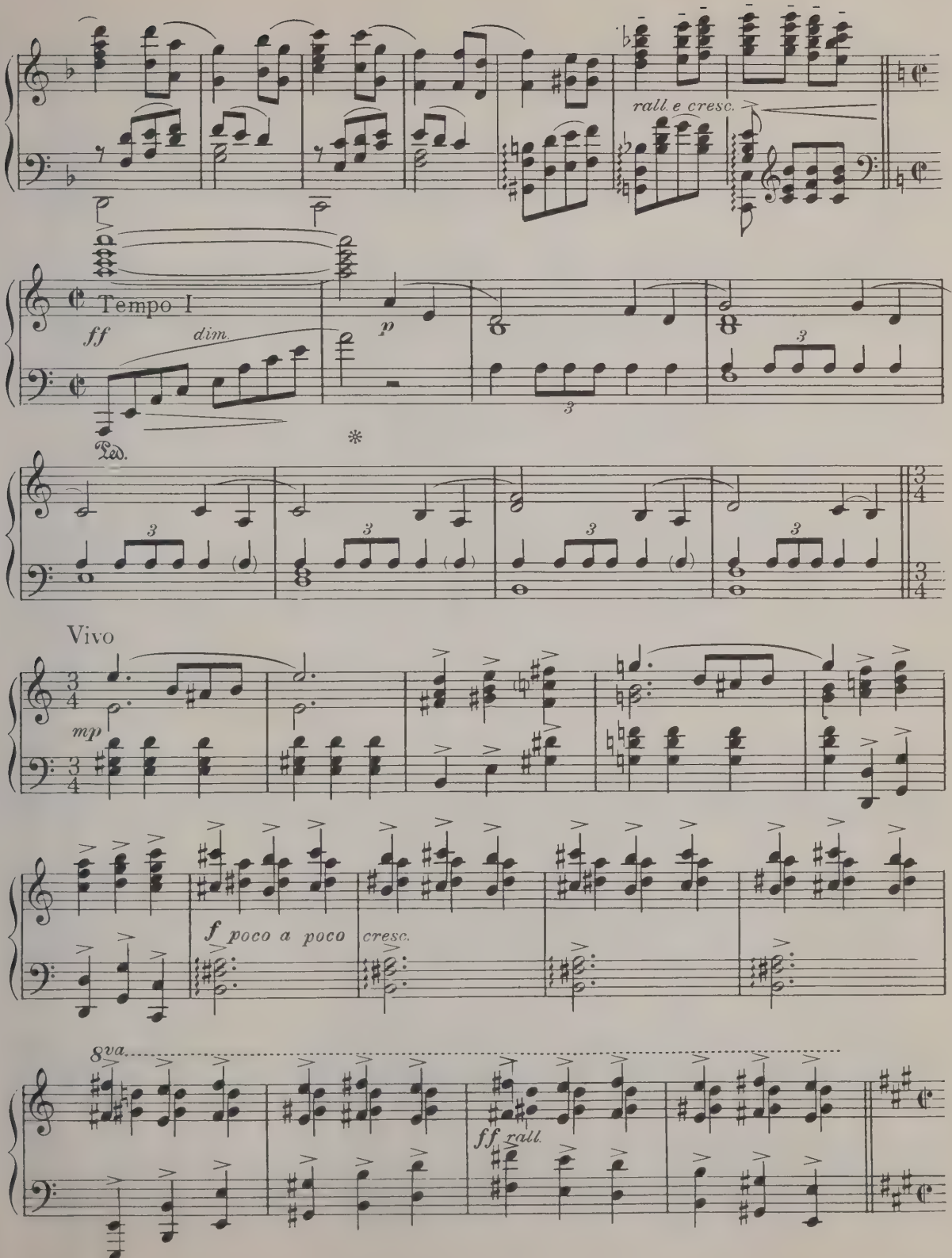
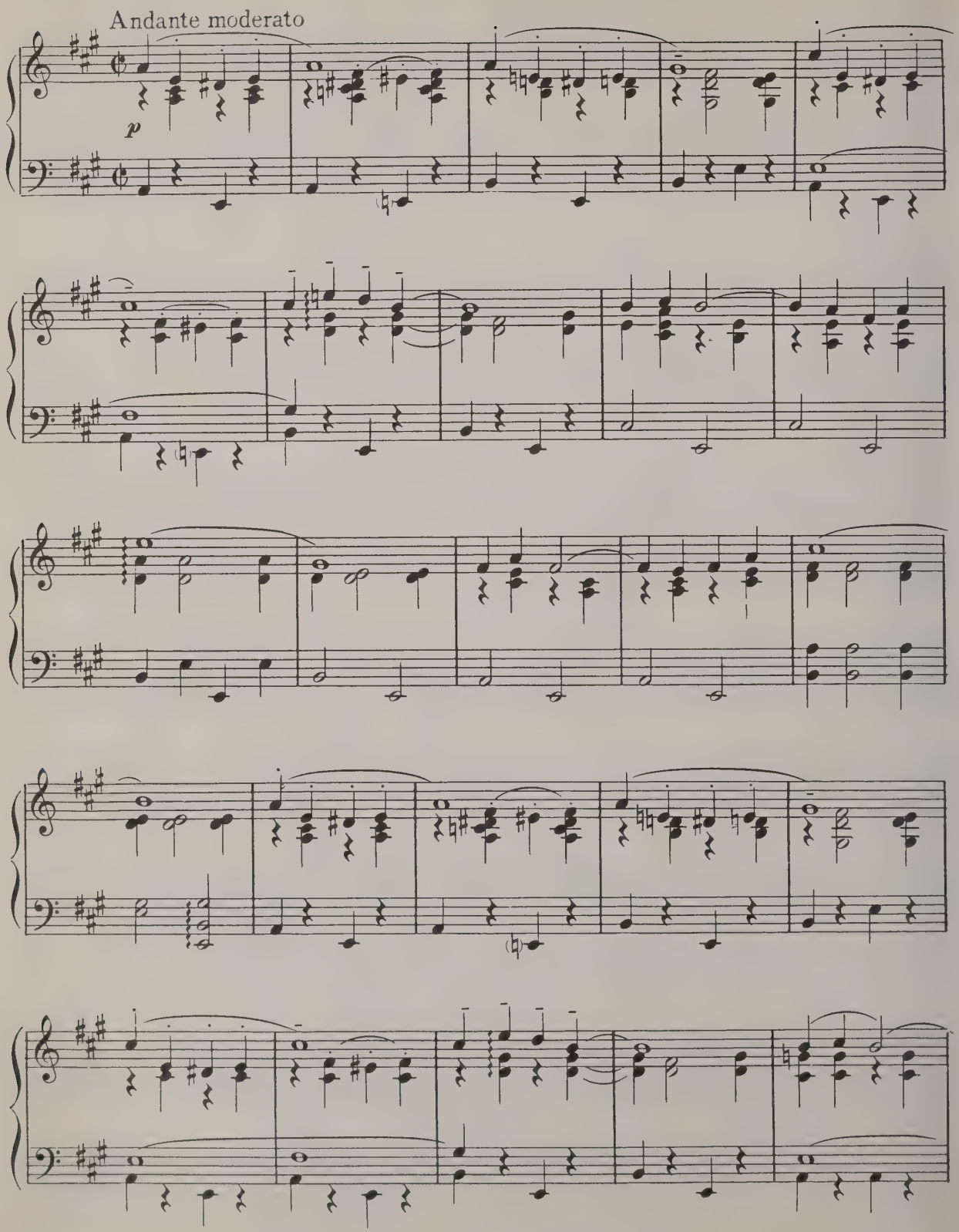
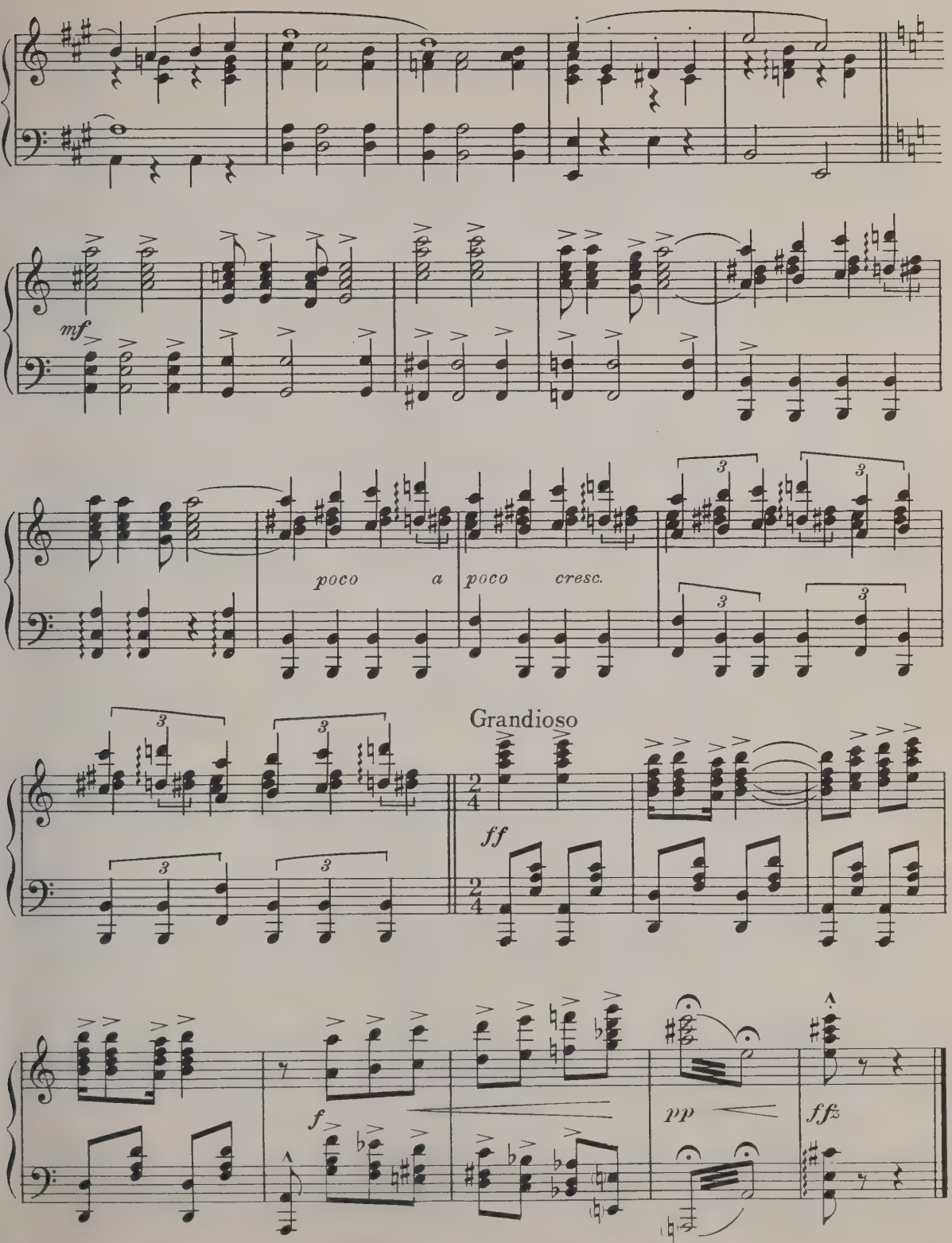

Str. & W.W.
L.H.
L.H.
Horn
② Ben sostenuto
Strings
mf marcato
f
Tuba
Brass
③
ff


④
p
Horn
f
dim.
Oboe
p Meno
Trpt.
cresc.
Tutti.
⑤ a tempo.
Horn
f
marcato


⑥
f
Cymb.
fz
p
mf
Voice
Doo doo doo doo doo doo doo-loo doo Doo doo doo doo doo doo doo-loo doo —
pp
Moderato
rall.
mf
f


rall. e cresc.
Tempo I
ff
dim.
p
Ped.
*
Vivo
mp
f poco a poco
cresc.
8va
ff rall.


Andante moderato
p


mf
poco a poco cresc.
Grandioso
ff
f
pp
ffz

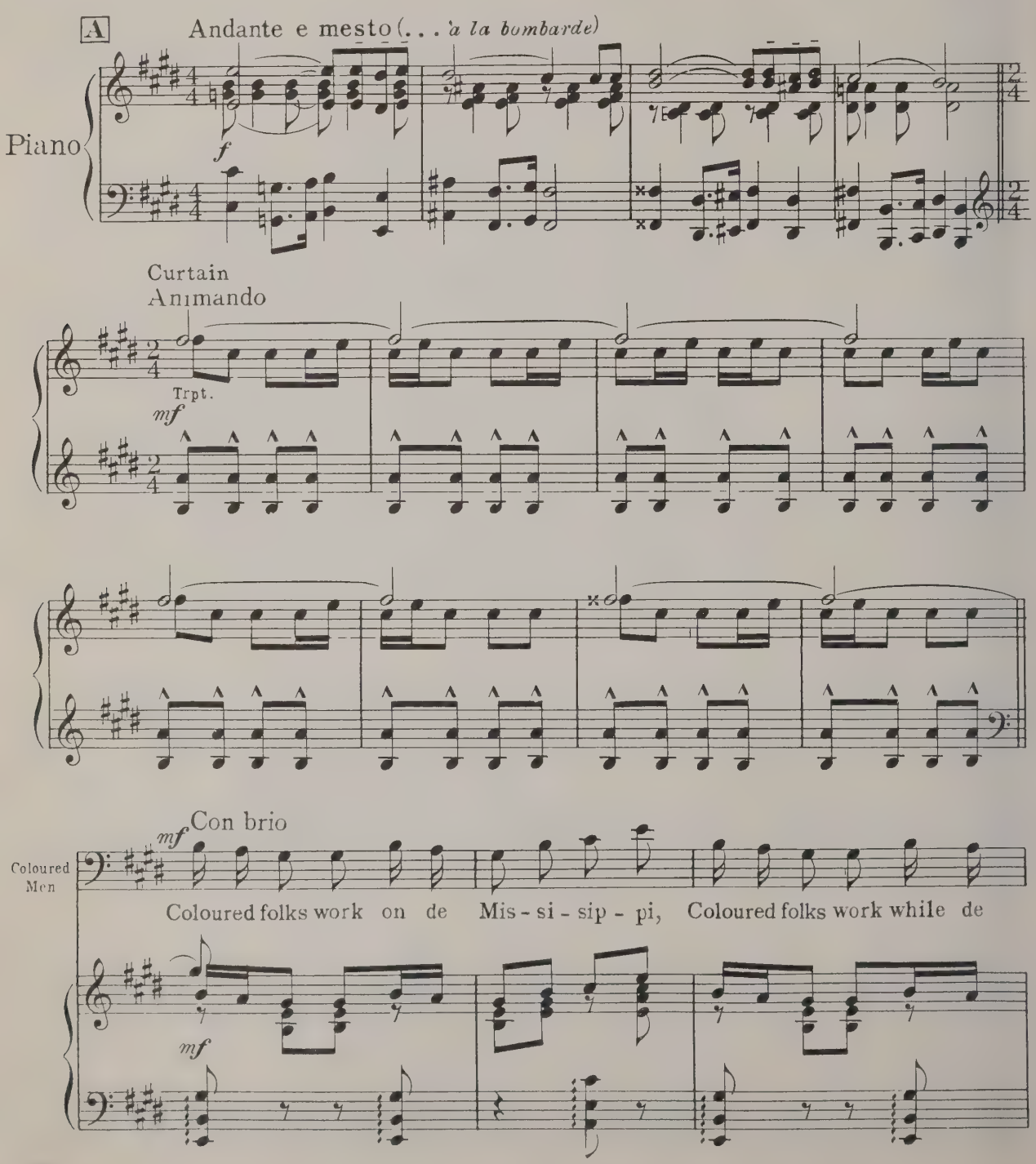
No. 1

Opening Act I

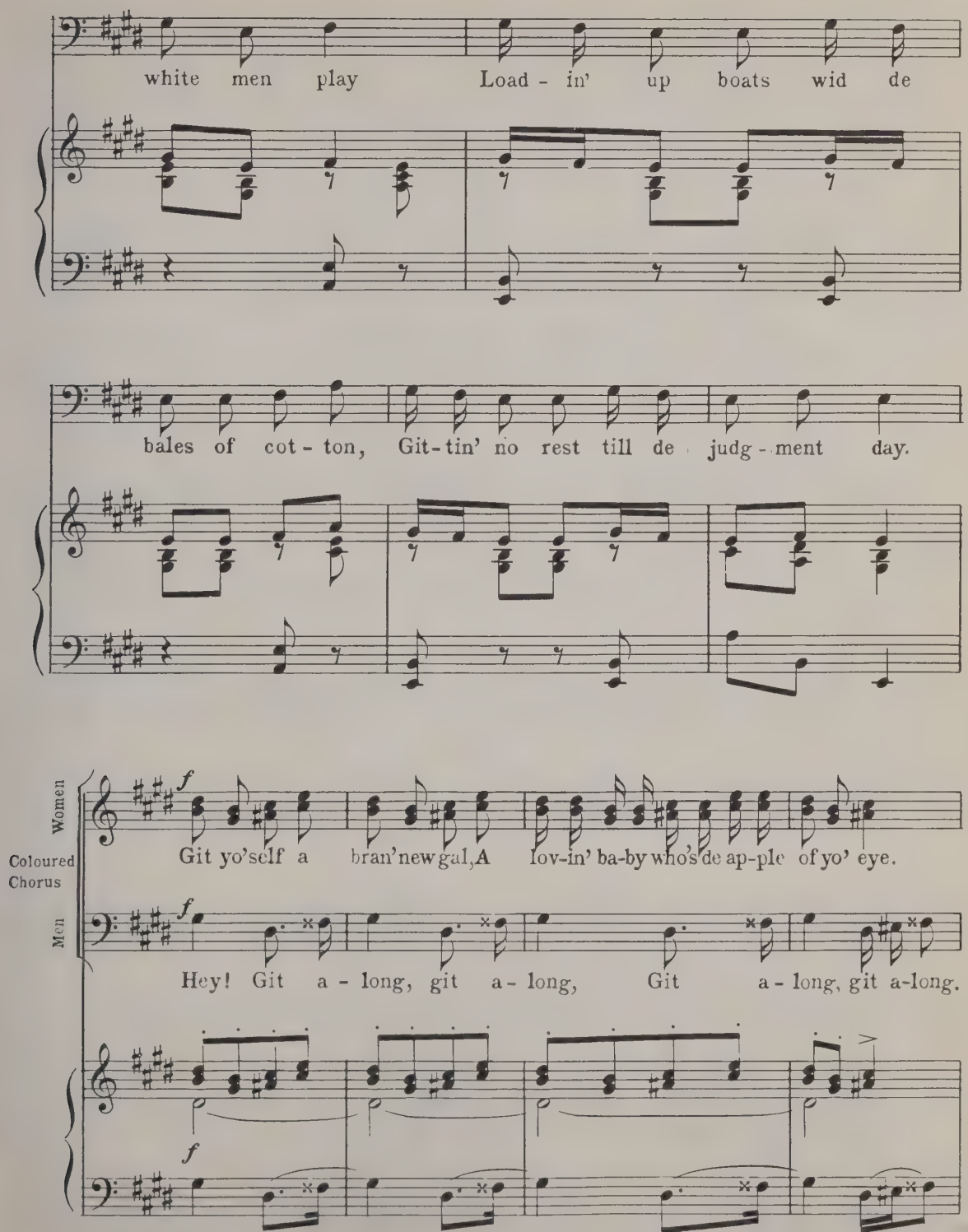
The Levee At Natchez On The Mississippi

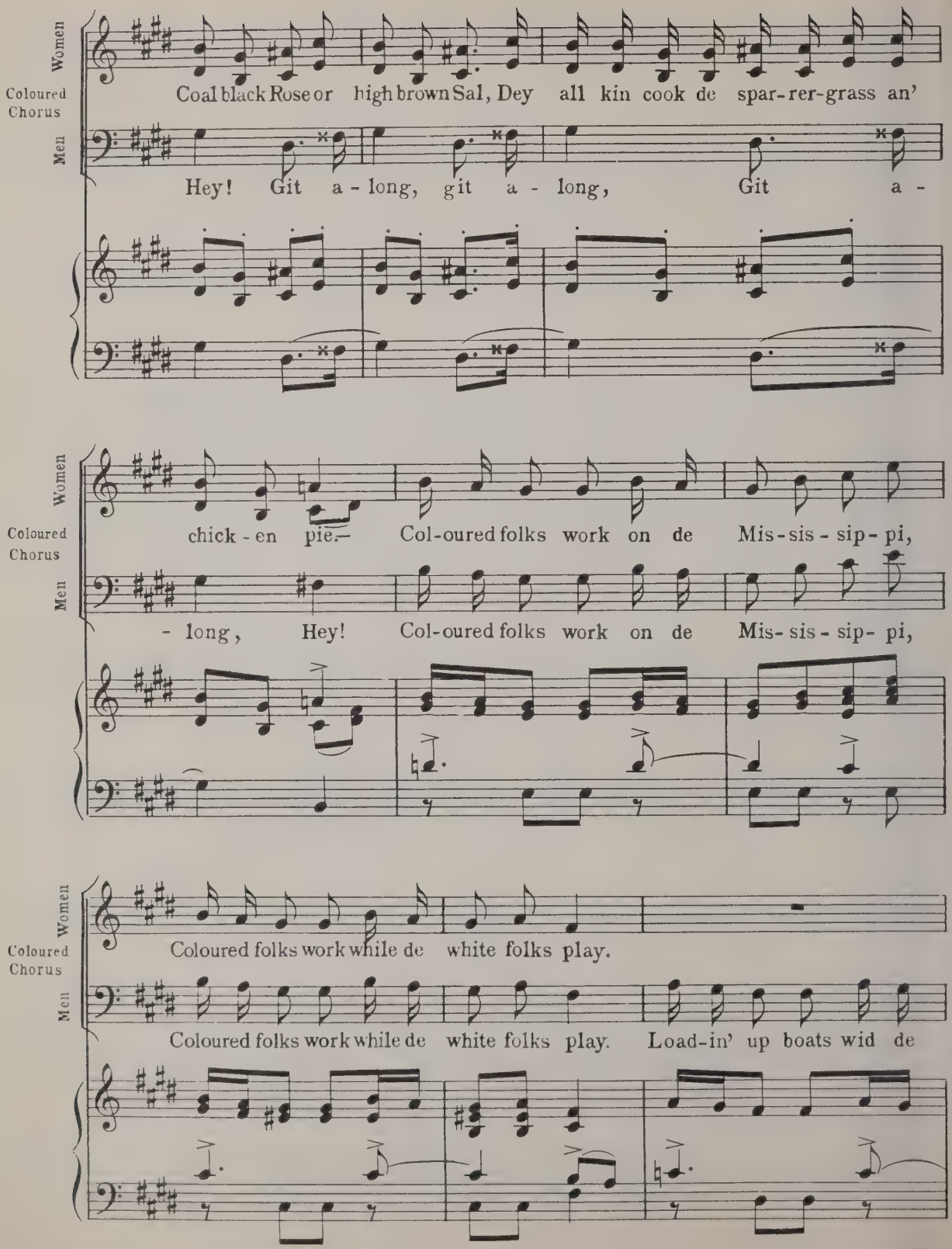
Lyrics by
OSCAR HAMMERSTEIN IInd

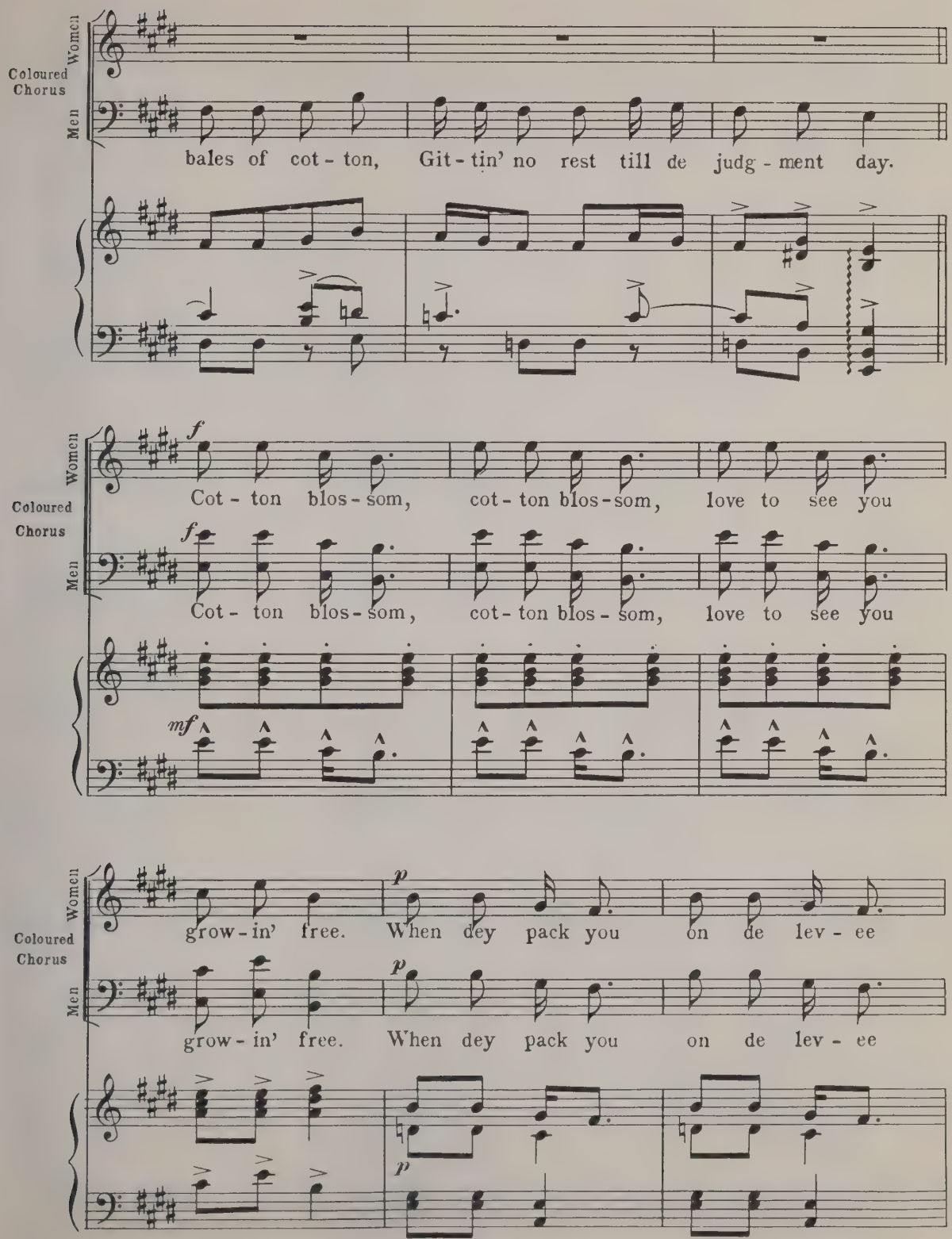
Music by
JEROME KERN

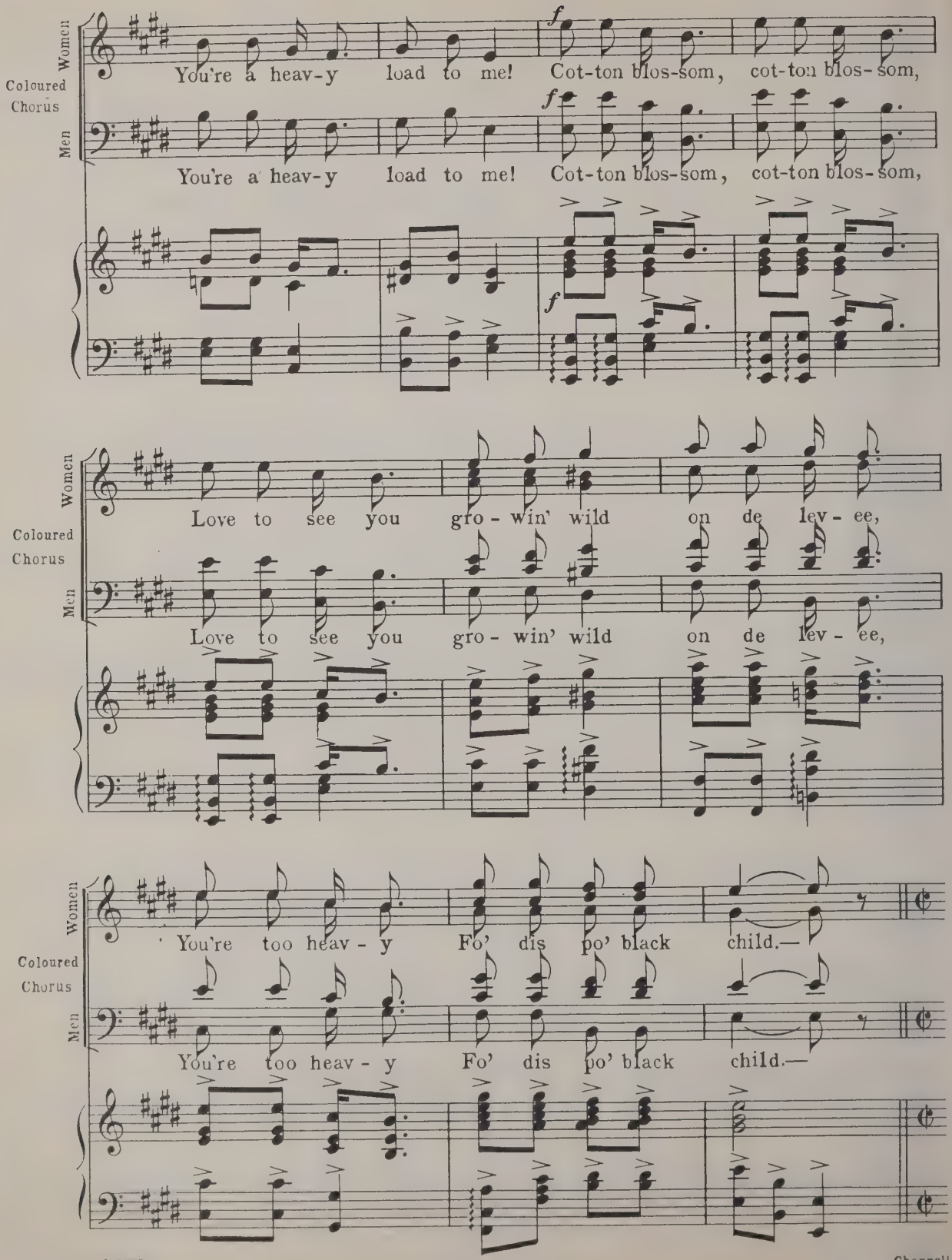


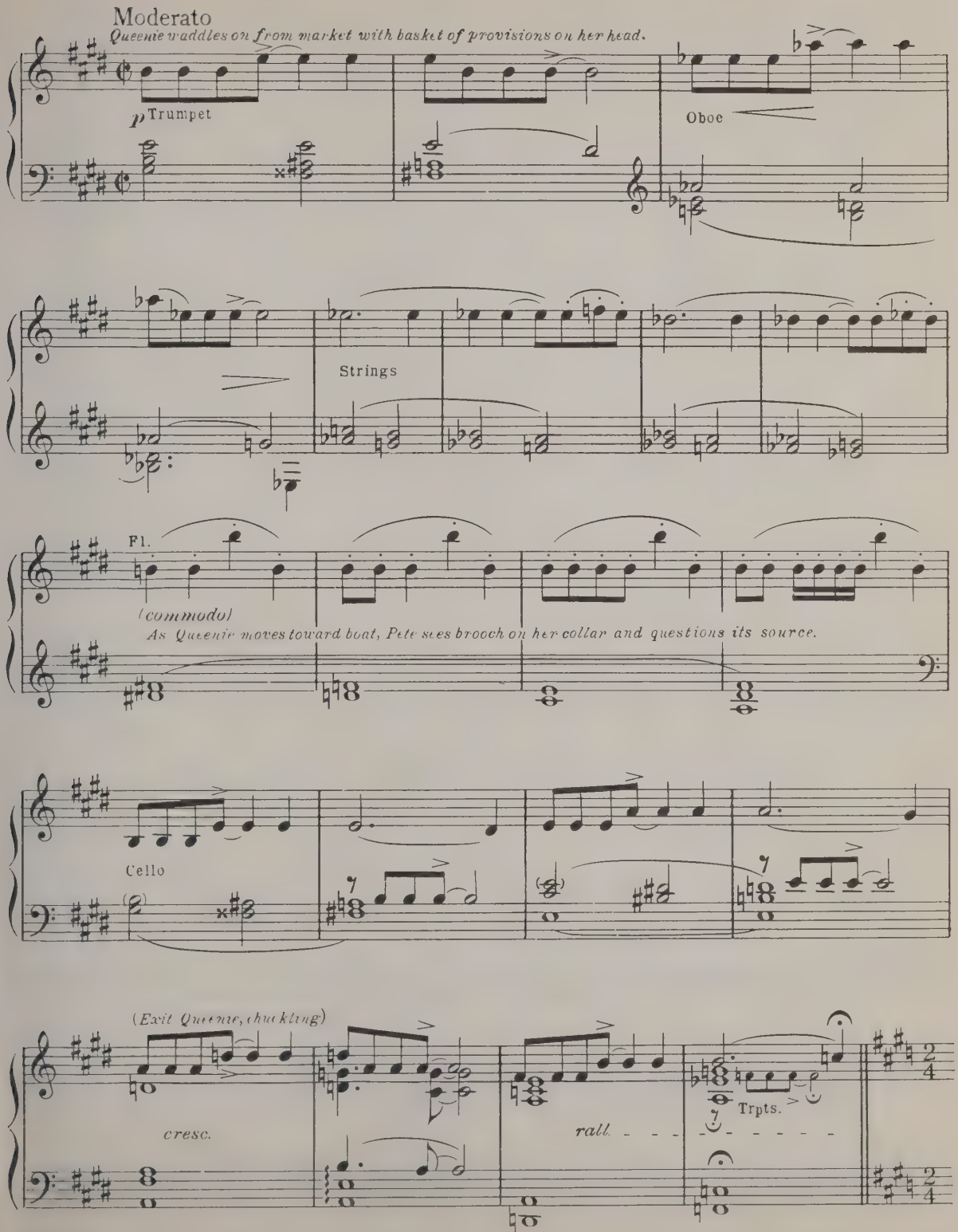
Chappell

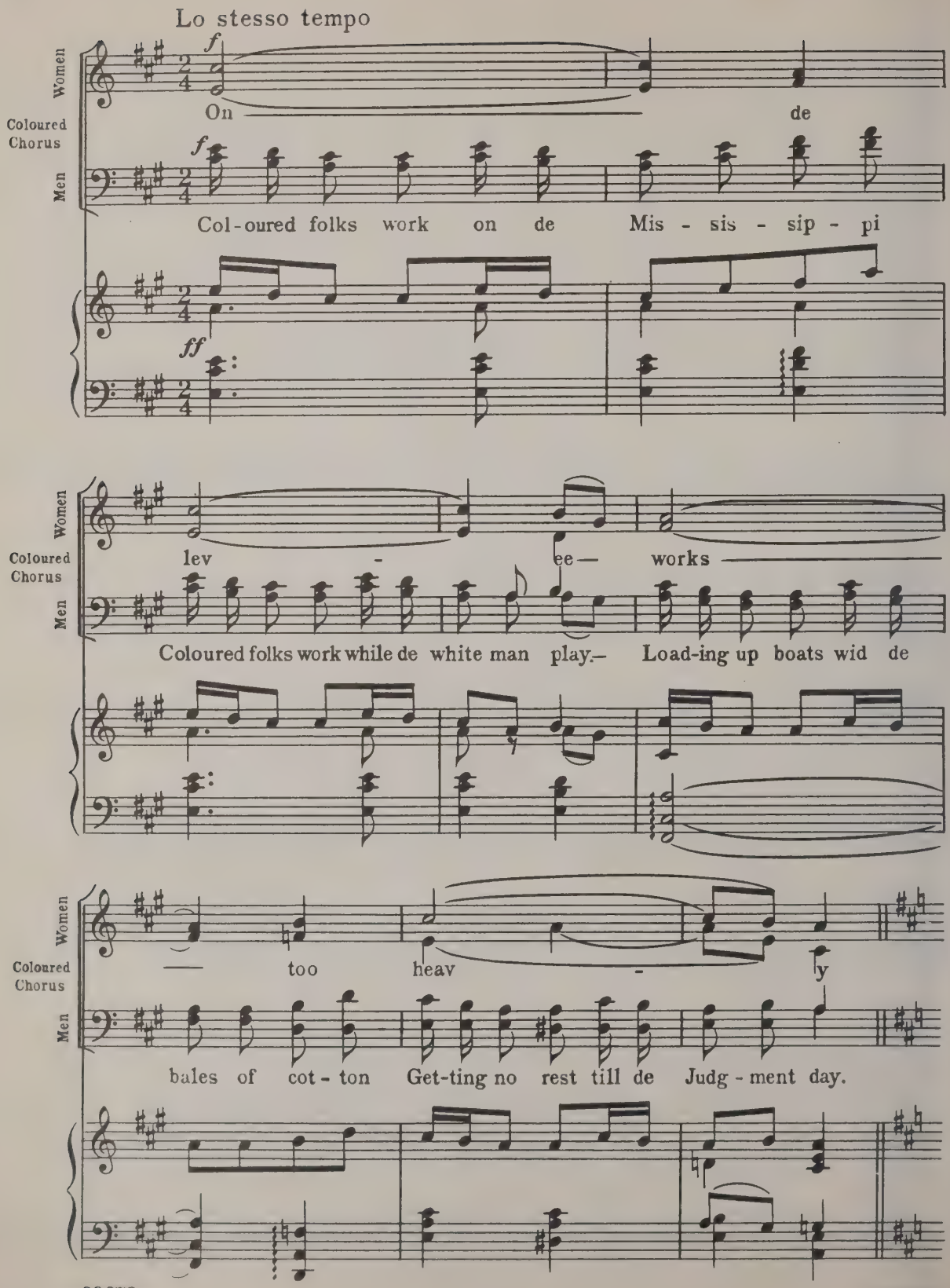

white men play Load - in' up boats wid de
bales of cot - ton, Git - tin' no rest till de judg - ment day.
Coloured Chorus
Women
Men
f
Git yo'self a bran'new gal, A lov-in' ba-by who's de ap-ple of yo' eye.
Hey! Git a - long, git a - long, Git a - long, git a-long.

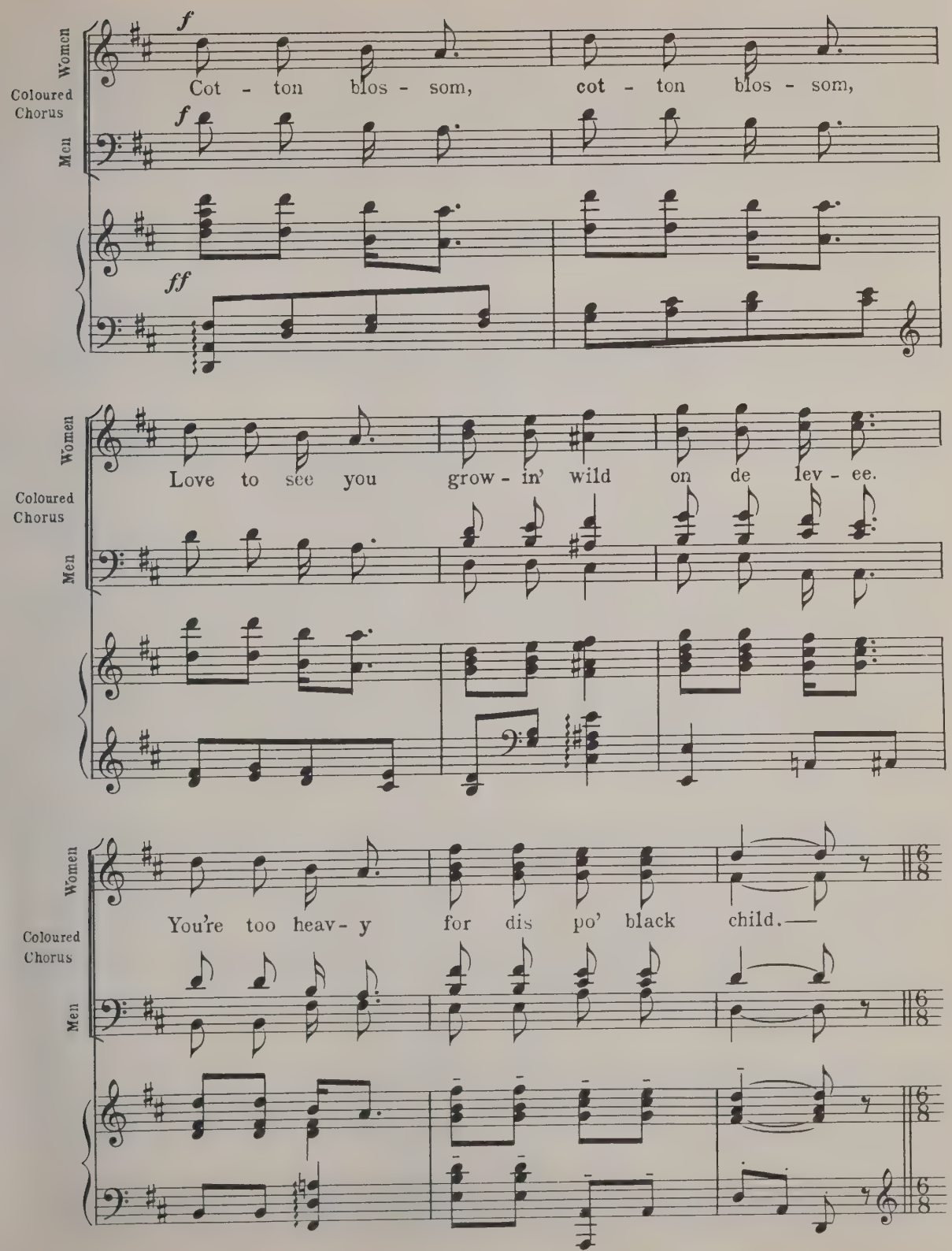

Coloured Chorus
Women
Men
Coal black Rose or high brown Sal, Dey all kin cook de spar-rer-grass an'
Hey! Git a - long, git a - long, Git a -
chick - en pie.— Col-oured folks work on de Mis-sis - sip - pi,
- long, Hey! Col-oured folks work on de Mis-sis - sip- pi,
Coloured folks work while de white folks play.
Coloured folks work while de white folks play. Load-in' up boats wid de

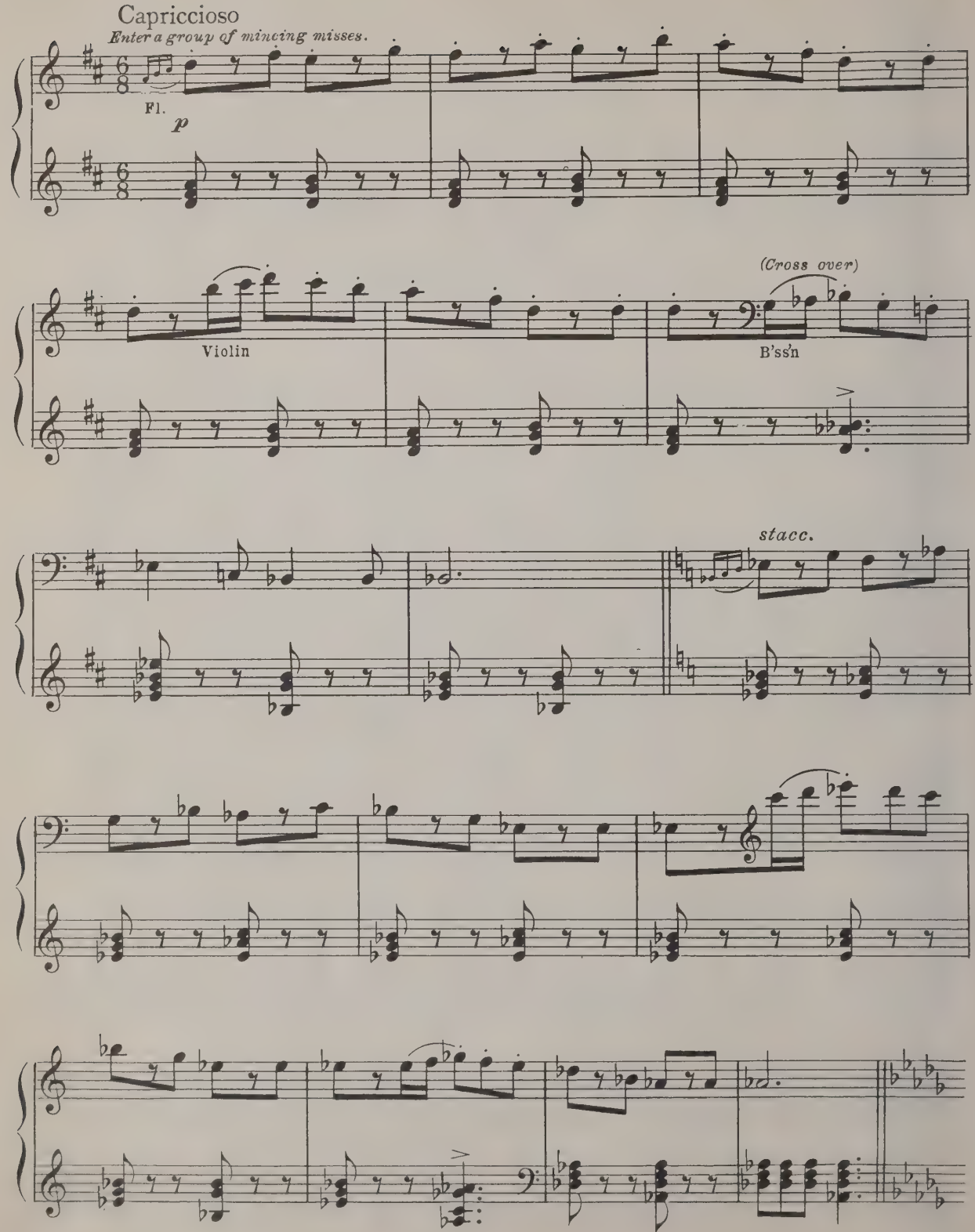

Coloured Chorus
Women
Men
bales of cot - ton, Git - tin' no rest till de judg - ment day.
f
Cot - ton blos - som, cot - ton blos - som, love to see you
Cot - ton blos - som, cot - ton blos - som, love to see you
mf
p
grow - in' free. When dey pack you on de lev - ee
grow - in' free. When dey pack you on de lev - ee

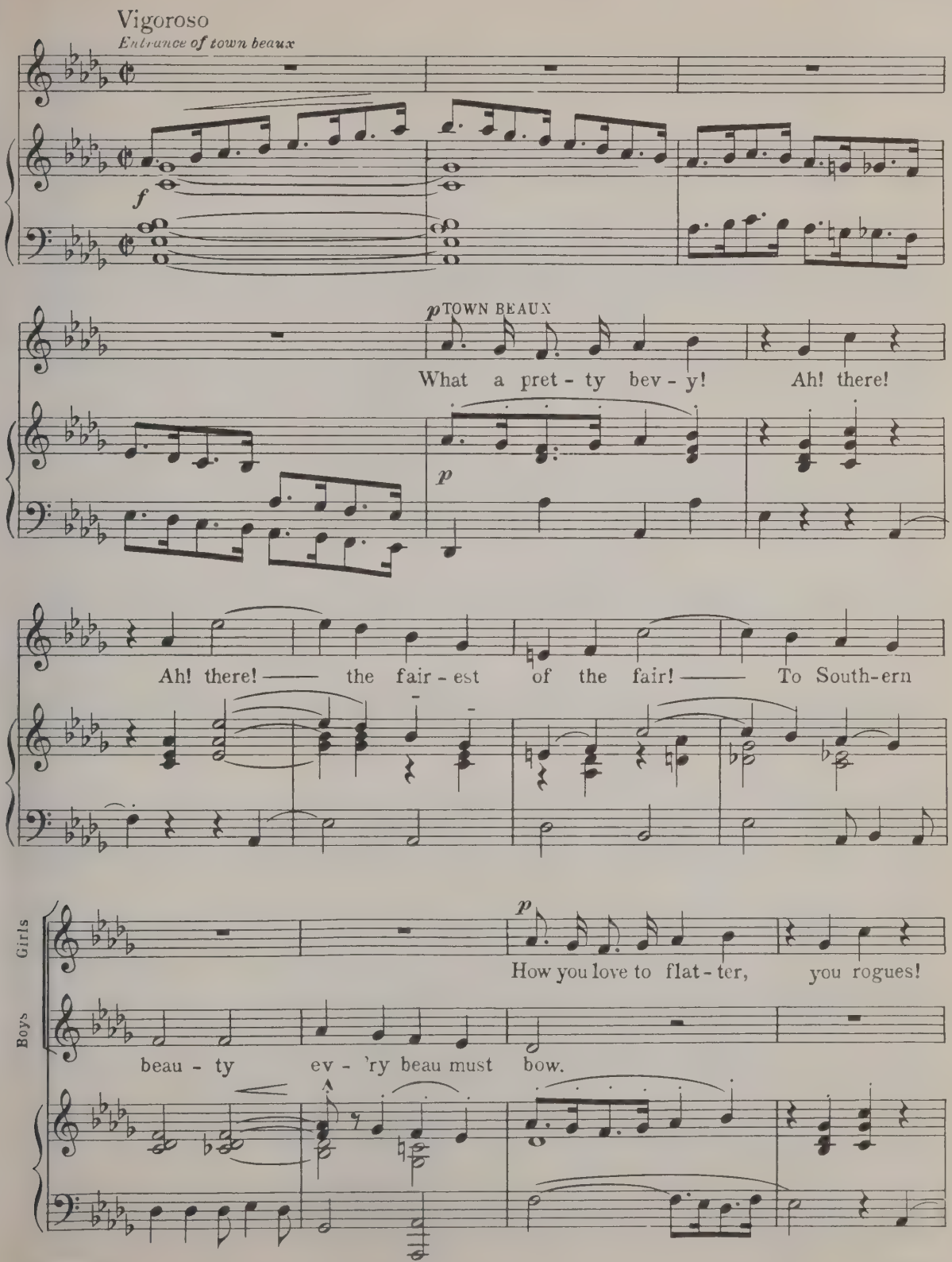

Coloured Chorus
Women
Men
You're a heav-y load to me! Cot-ton blos-som, cot-ton blos-som,
You're a heav-y load to me! Cot-ton blos-som, cot-ton blos-som,
Love to see you gro - win' wild on de lev - ee,
Love to see you gro - win' wild on de lev - ee,
You're too heav - y Fo' dis po' black child.—
You're too heav - y Fo' dis po' black child.—

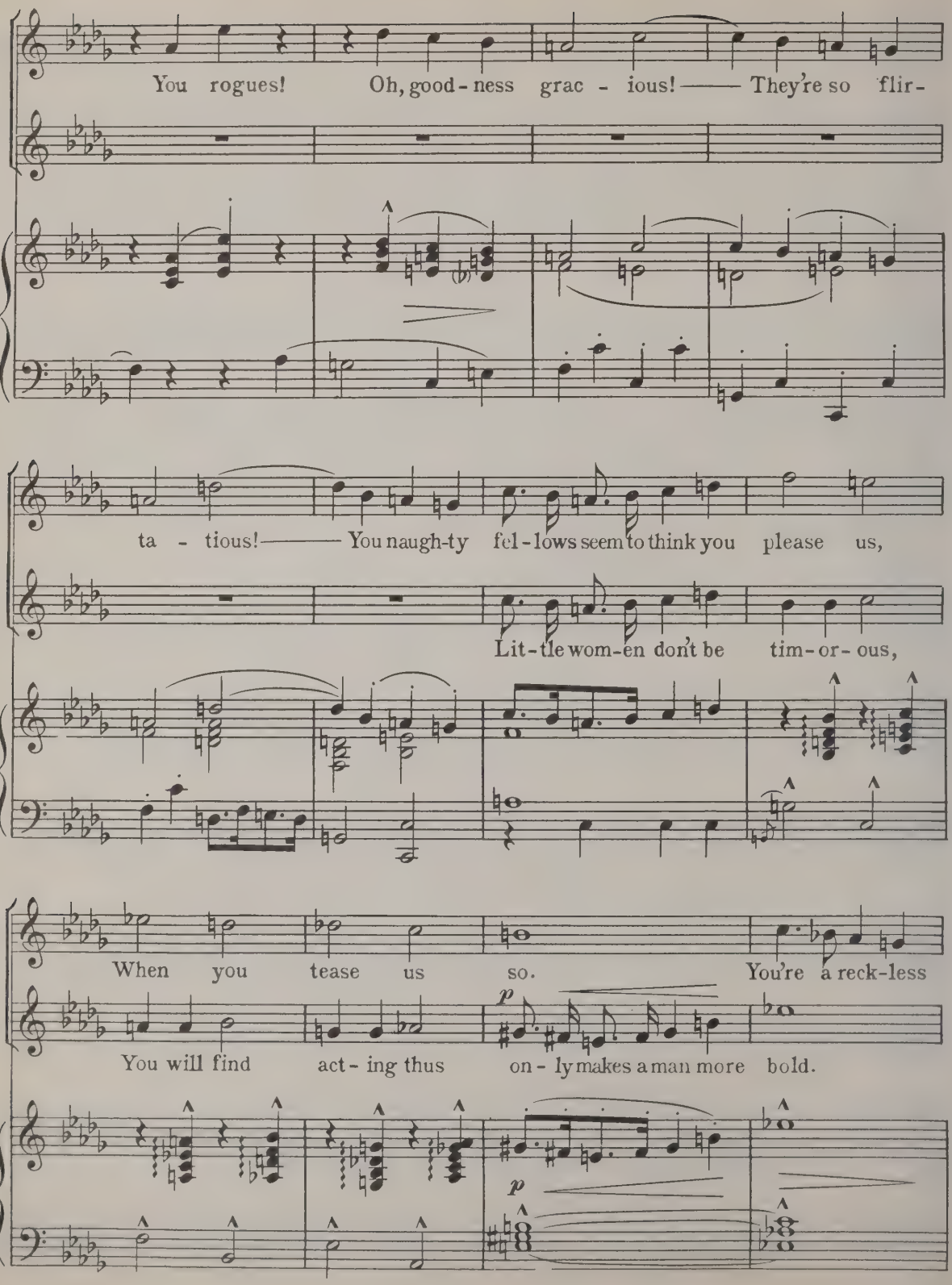

Moderato
Queenie waddles on from market with basket of provisions on her head.
p Trumpet
Oboe
Strings
Fl.
(commodo)
As Queenie moves toward boat, Pete sees brooch on her collar and questions its source.
Cello
(Exit Queenie, chuckling)
cresc.
rall.
Trpts.

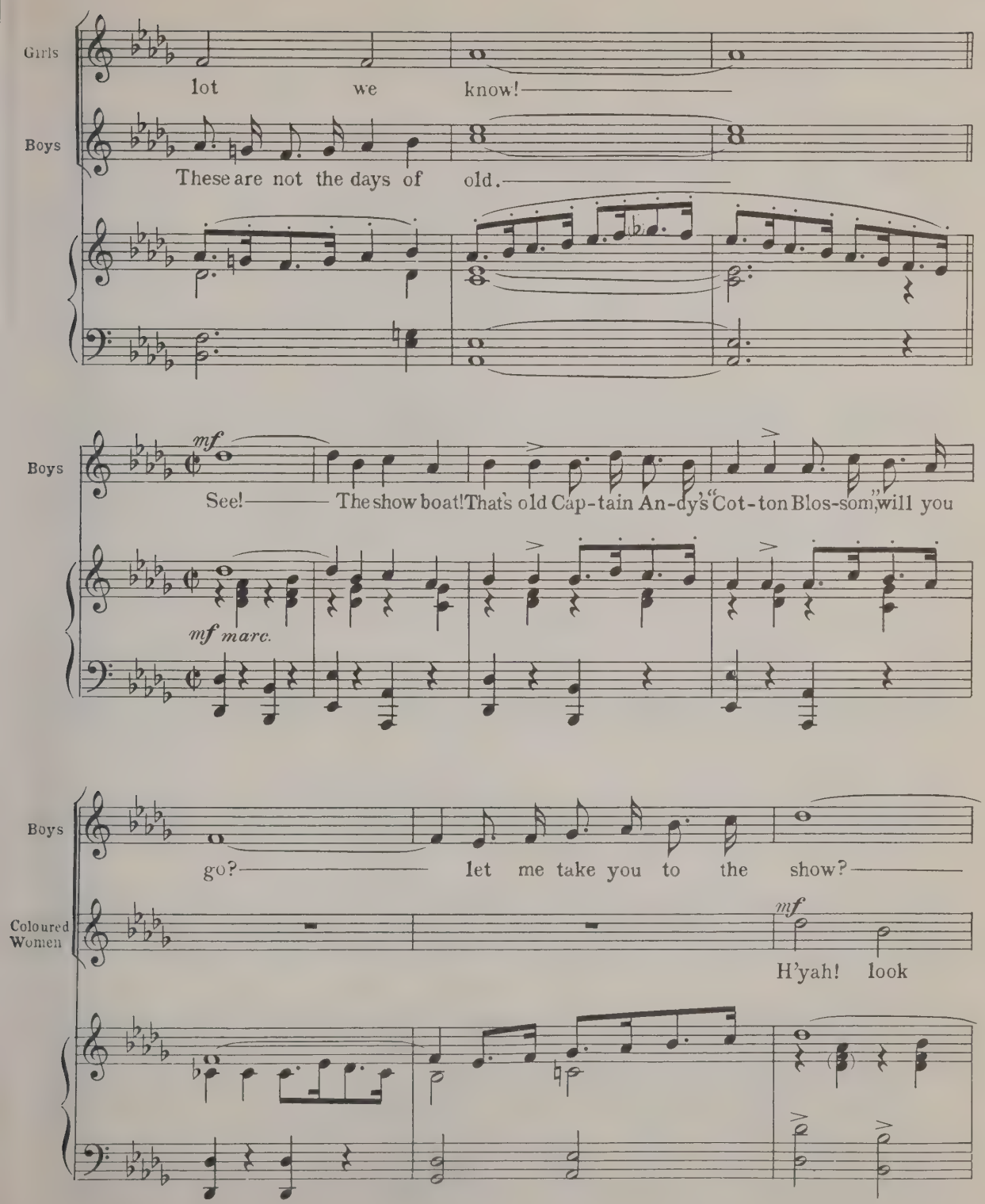

Lo stesso tempo
Women
Coloured Chorus
Men
f
On de
Col-oured folks work on de Mis - sis - sip - pi
ff
lev - ee— works
Coloured folks work while de white man play.— Load-ing up boats wid de
— too heav - y
bales of cot - ton Get-ting no rest till de Judg - ment day.

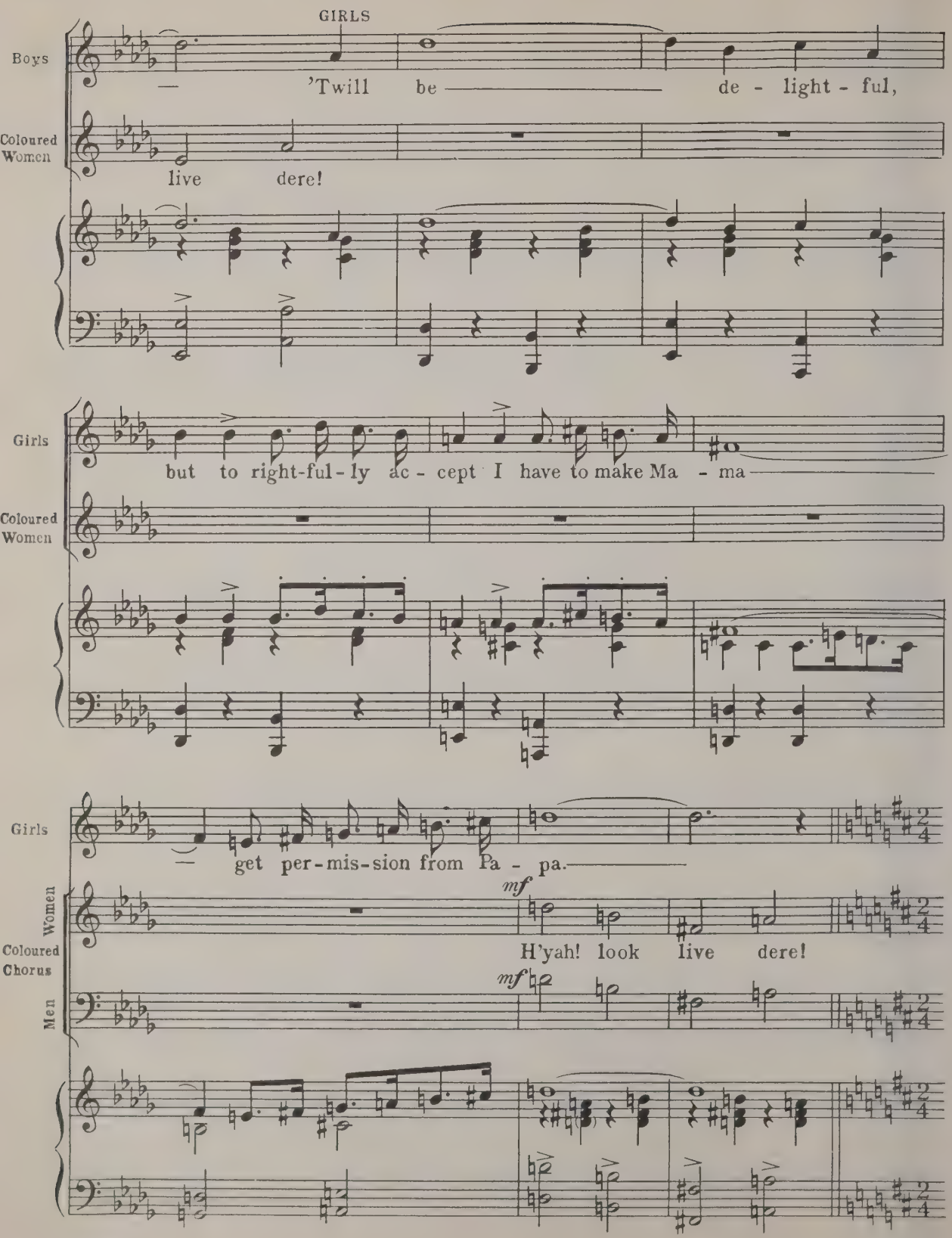

Coloured Chorus
Women
Men
f
Cot - ton blos - som, cot - ton blos - som,
ff
Love to see you grow - in' wild on de lev - ee.
You're too heav - y for dis po' black child.—
6/8

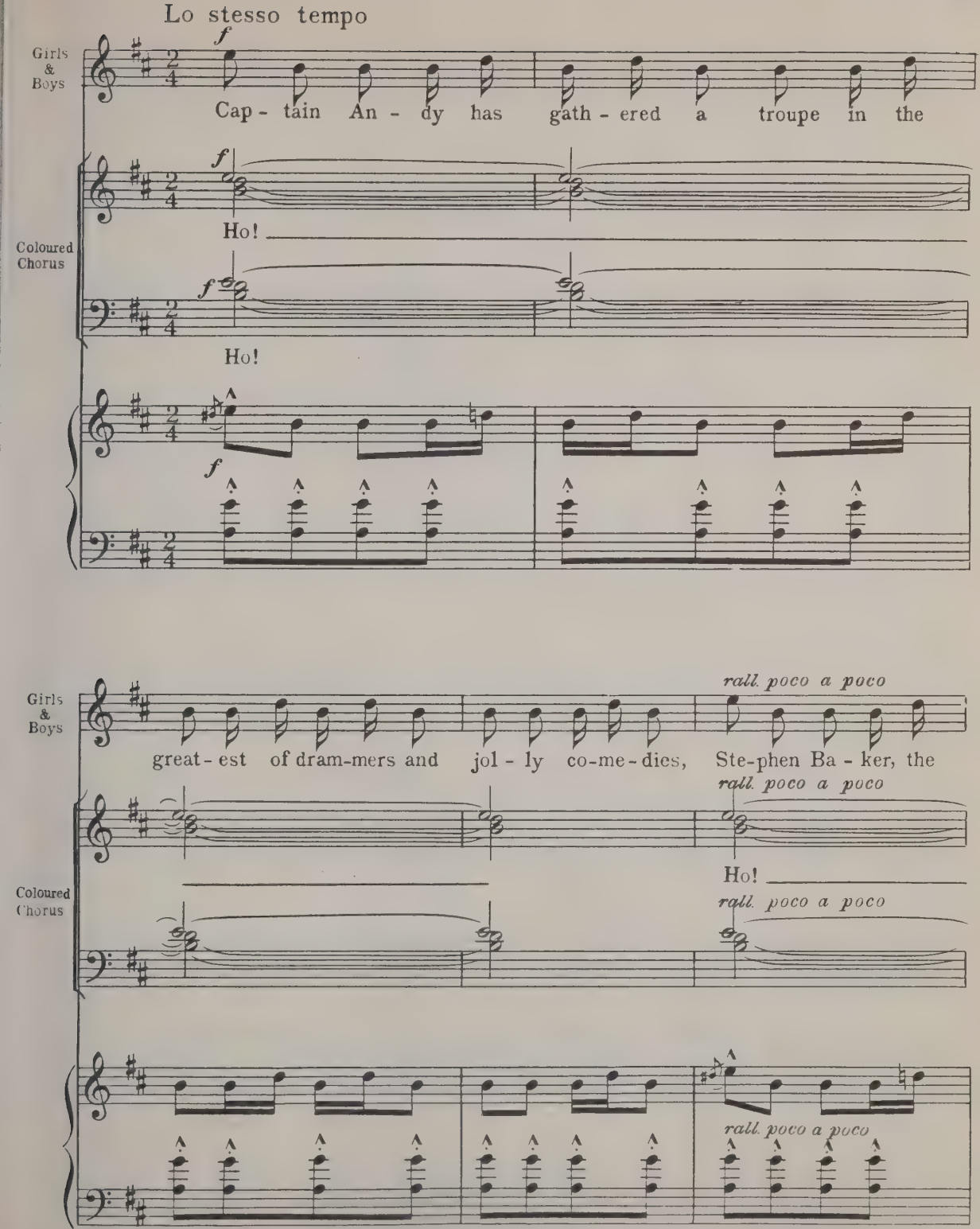

Capriccioso
Enter a group of mincing misses.
Fl.
p
Violin
(Cross over)
B'ss'n
stacc.

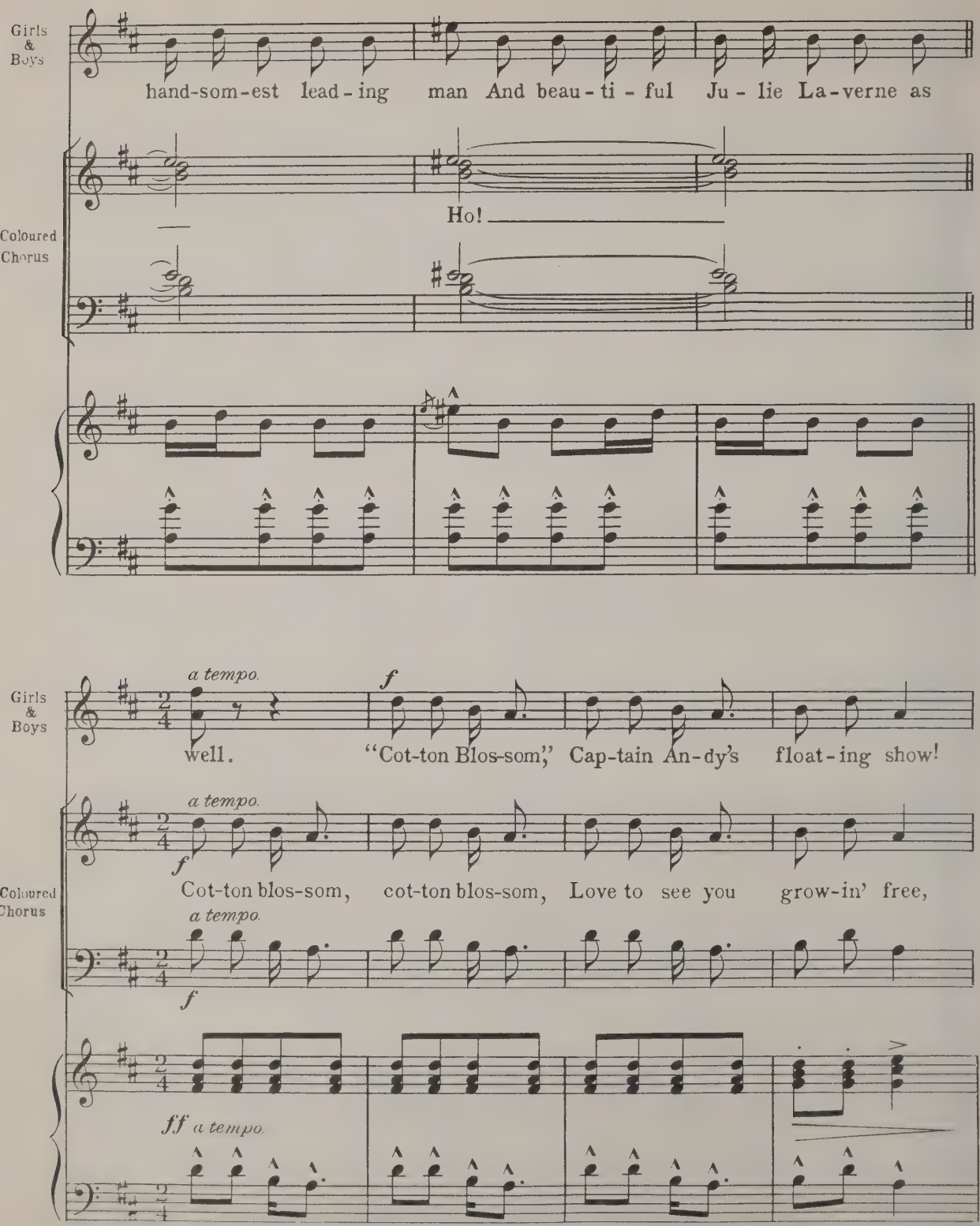

Vigoroso
Entrance of town beaux
f
p TOWN BEAUX
What a pret - ty bev - y! Ah! there!
p
Ah! there! —— the fair - est of the fair! —— To South-ern
Girls
Boys
p
How you love to flat - ter, you rogues!
beau - ty ev - 'ry beau must bow.

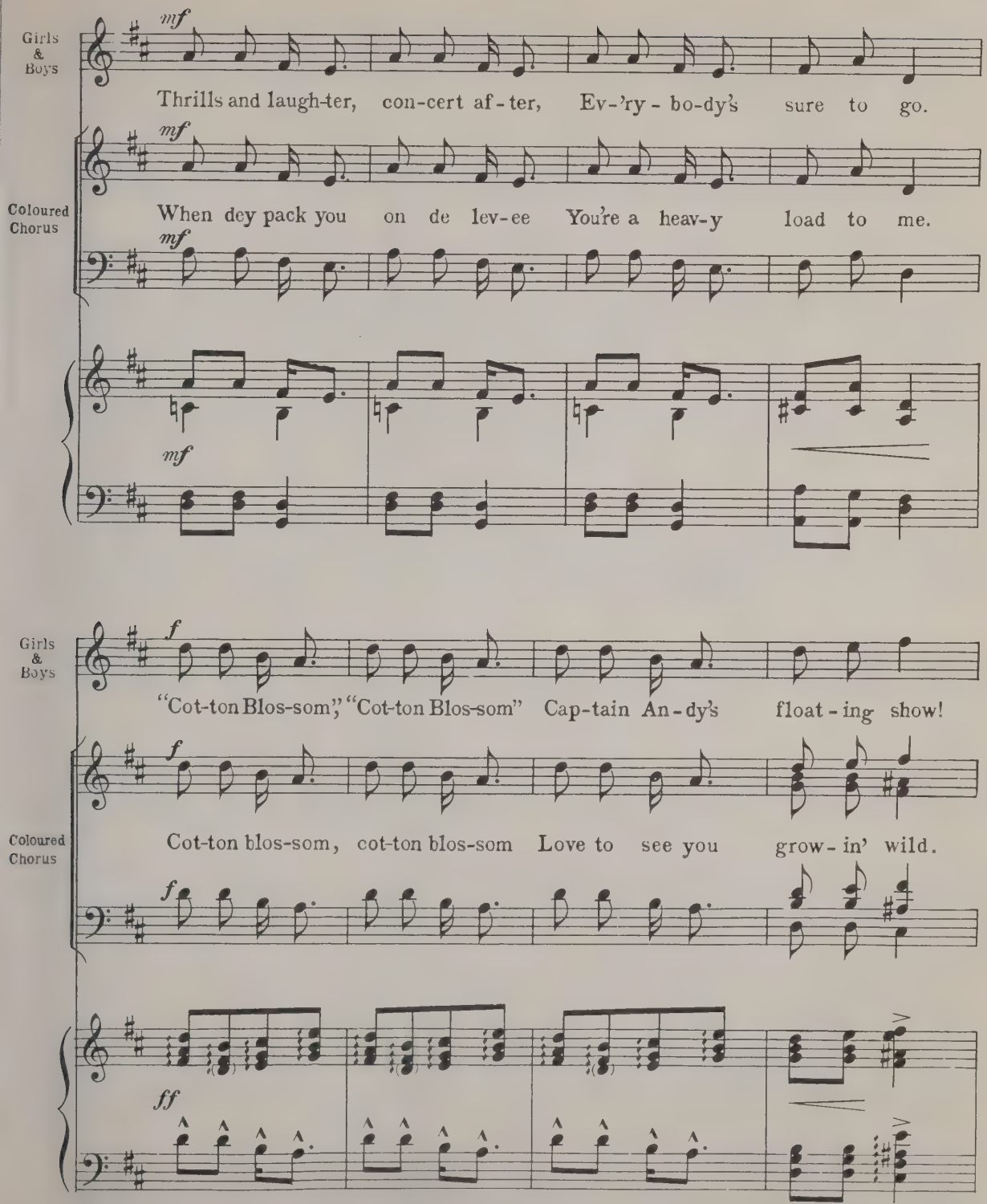

Girls
You rogues! Oh, good-ness grac - ious! —— They're so flir-
Boys
Girls
ta - tious! —— You naugh-ty fel-lows seem to think you please us,
Boys
Lit-tle wom-en don't be tim-or-ous,
Girls
When you tease us so. You're a reck-less
Boys
p
You will find act-ing thus on-ly makes a man more bold.
p

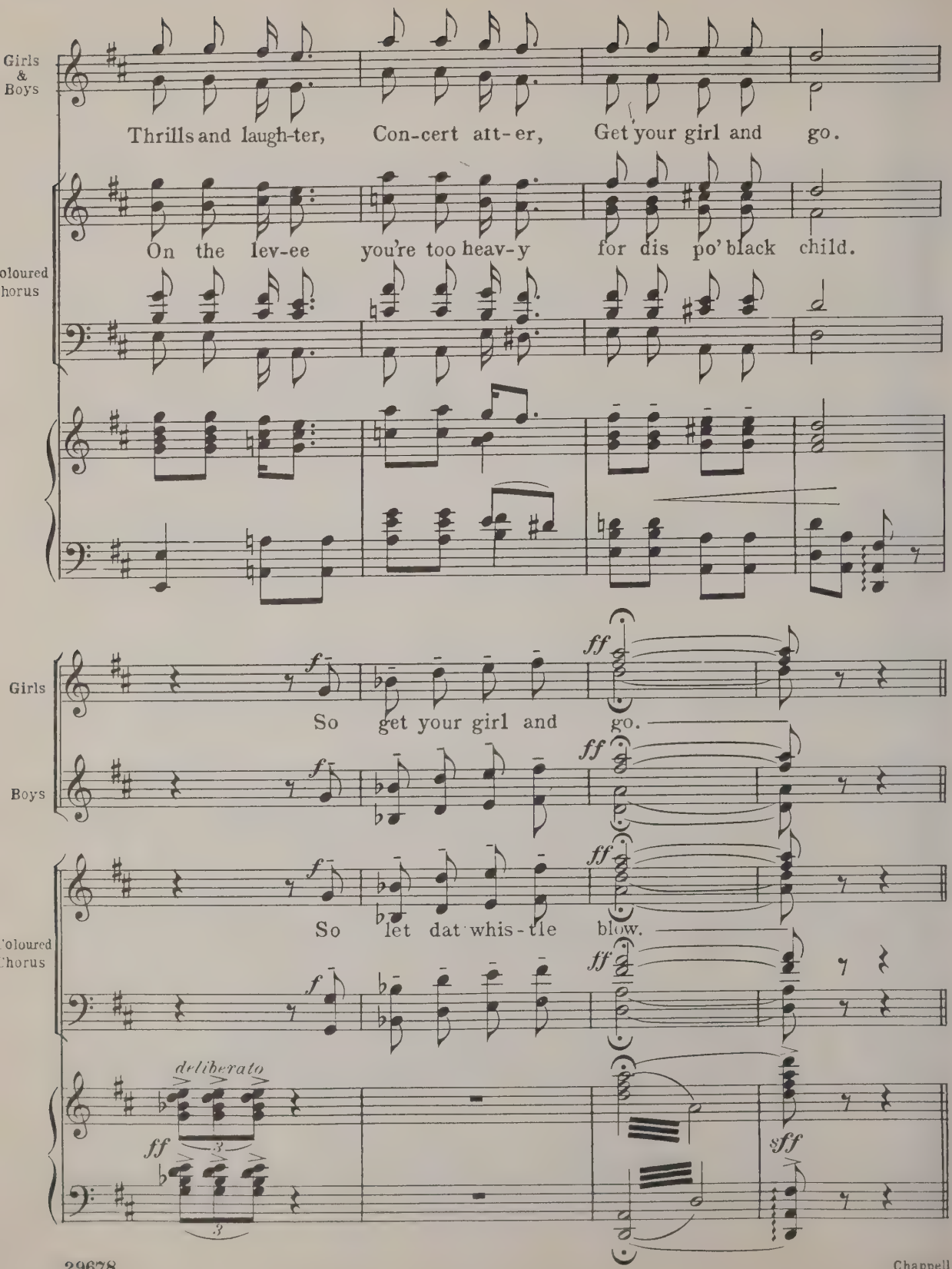

Girls
lot we know!
Boys
These are not the days of old.
Boys
mf
See! The show boat! That's old Cap-tain An-dy's "Cot-ton Blos-som," will you
mf marc.
Boys
go? let me take you to the show?
Coloured Women
mf
H'yah! look

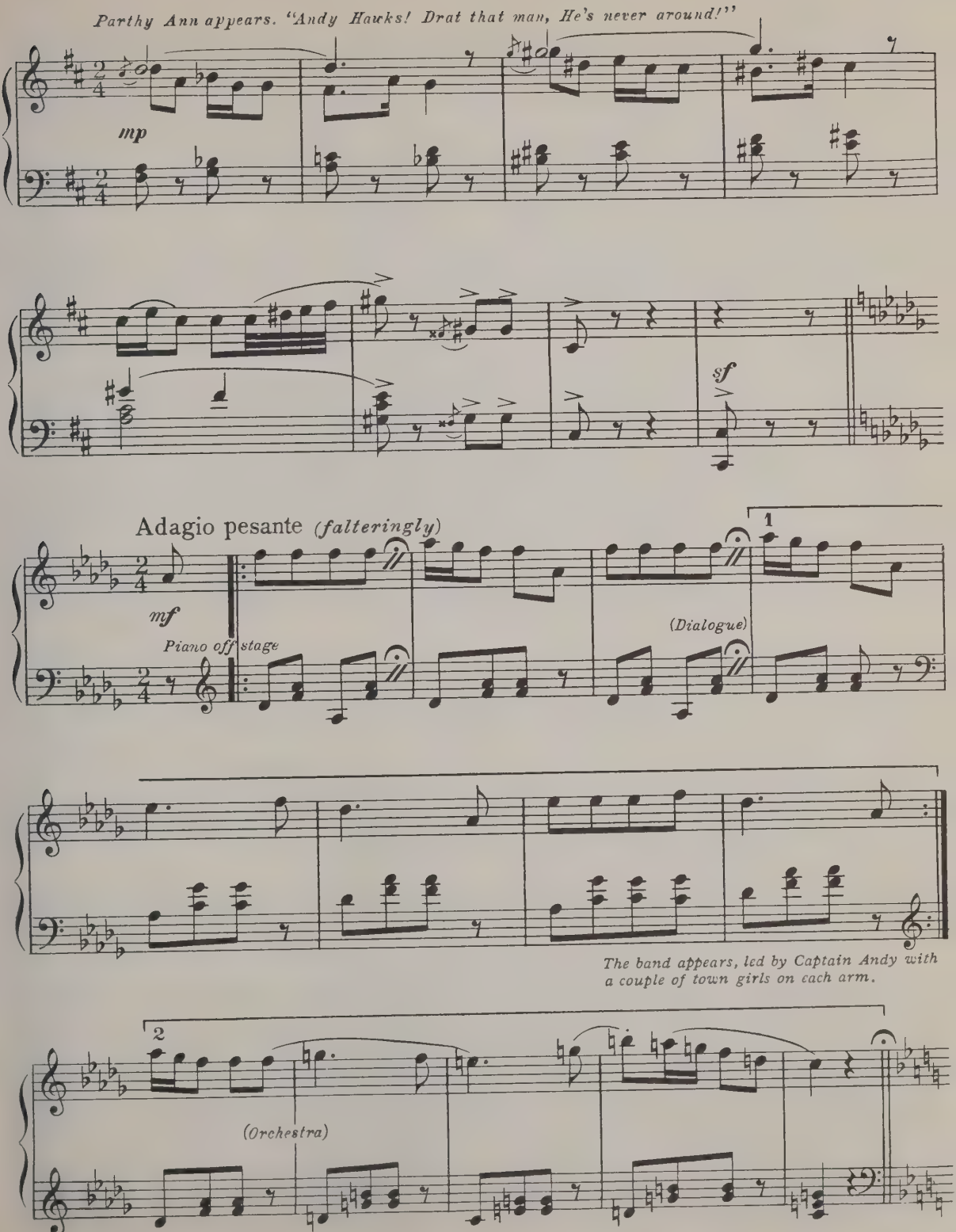

GIRLS
Boys
— 'Twill be — de - light - ful,
Coloured Women
live dere!
Girls
but to right-ful-ly ac - cept I have to make Ma - ma —
Coloured Women
Girls
— get per-mis-sion from Pa - pa. —
mf
Coloured Women
Coloured Chorus
Men
H'yah! look live dere!
mf


Lo stesso tempo
Girls & Boys
Cap - tain An - dy has gath - ered a troupe in the
Coloured Chorus
Ho!
Ho!
Girls & Boys
great - est of dram-mers and jol - ly co-me-dies, Ste-phen Ba - ker, the
rall. poco a poco
Coloured Chorus
Ho!
rall. poco a poco

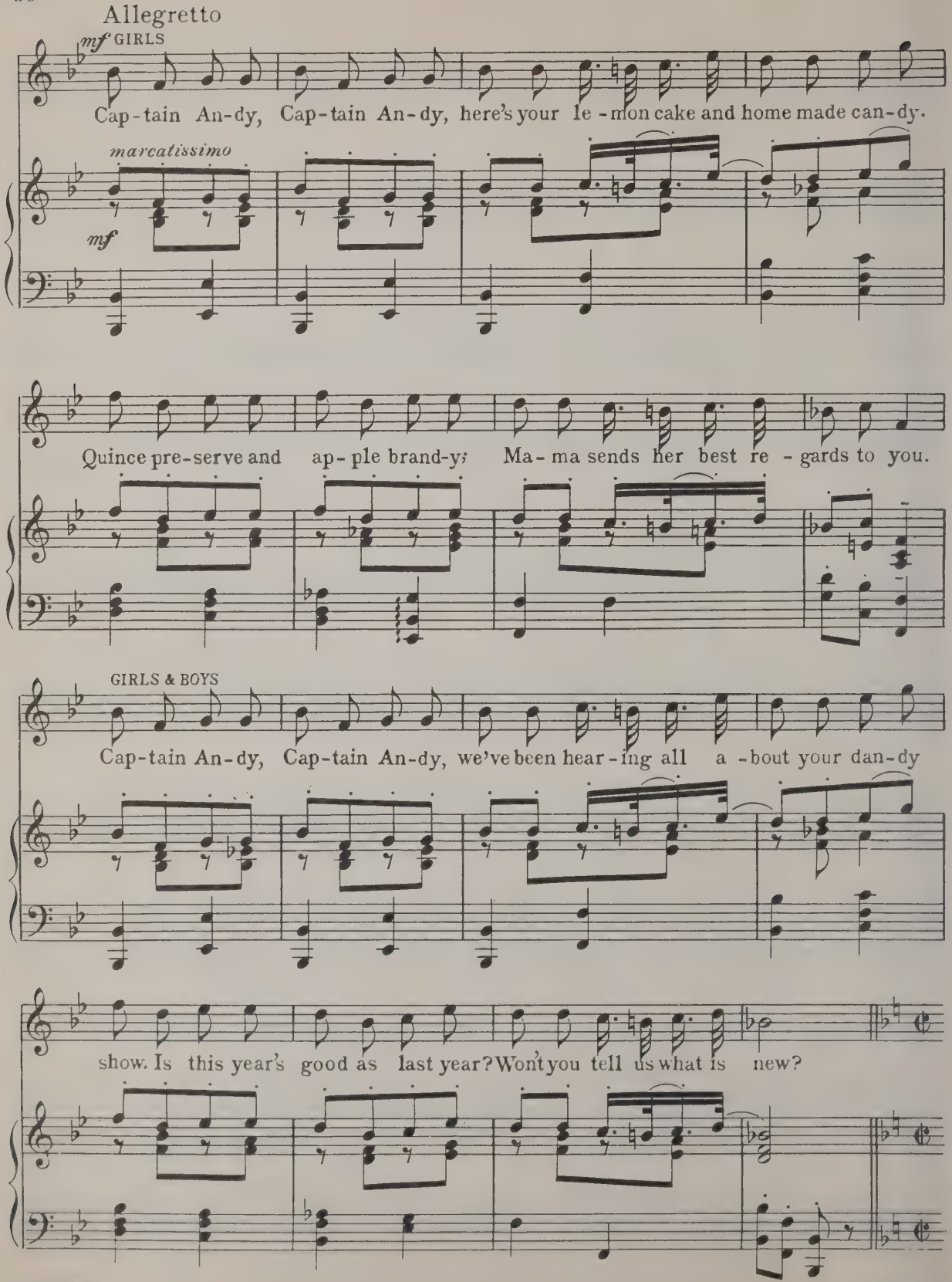

Girls & Boys
hand-som-est lead-ing man And beau-ti-ful Ju-lie La-verne as
Ho!
Coloured Chorus
Girls & Boys
a tempo.
f
well. "Cot-ton Blos-som," Cap-tain An-dy's float-ing show!
a tempo.
f
Coloured Chorus
Cot-ton blos-som, cot-ton blos-som, Love to see you grow-in' free,
a tempo.
f
ff a tempo.


Girls & Boys
mf
Thrills and laugh-ter, con-cert af-ter, Ev-'ry-bo-dy's sure to go.
Coloured Chorus
mf
When dey pack you on de lev-ee You're a heav-y load to me.
mf
Girls & Boys
f
"Cot-ton Blos-som," "Cot-ton Blos-som" Cap-tain An-dy's float-ing show!
Coloured Chorus
f
Cot-ton blos-som, cot-ton blos-som Love to see you grow-in' wild.
ff


Girls & Boys
Thrills and laugh-ter, Con-cert att-er, Get your girl and go.
On the lev-ee you're too heav-y for dis po' black child.
oloured horus
Girls
So get your girl and go.
Boys
So let dat whis-tle blow.
'oloured Chorus
deliberato
ff
sff

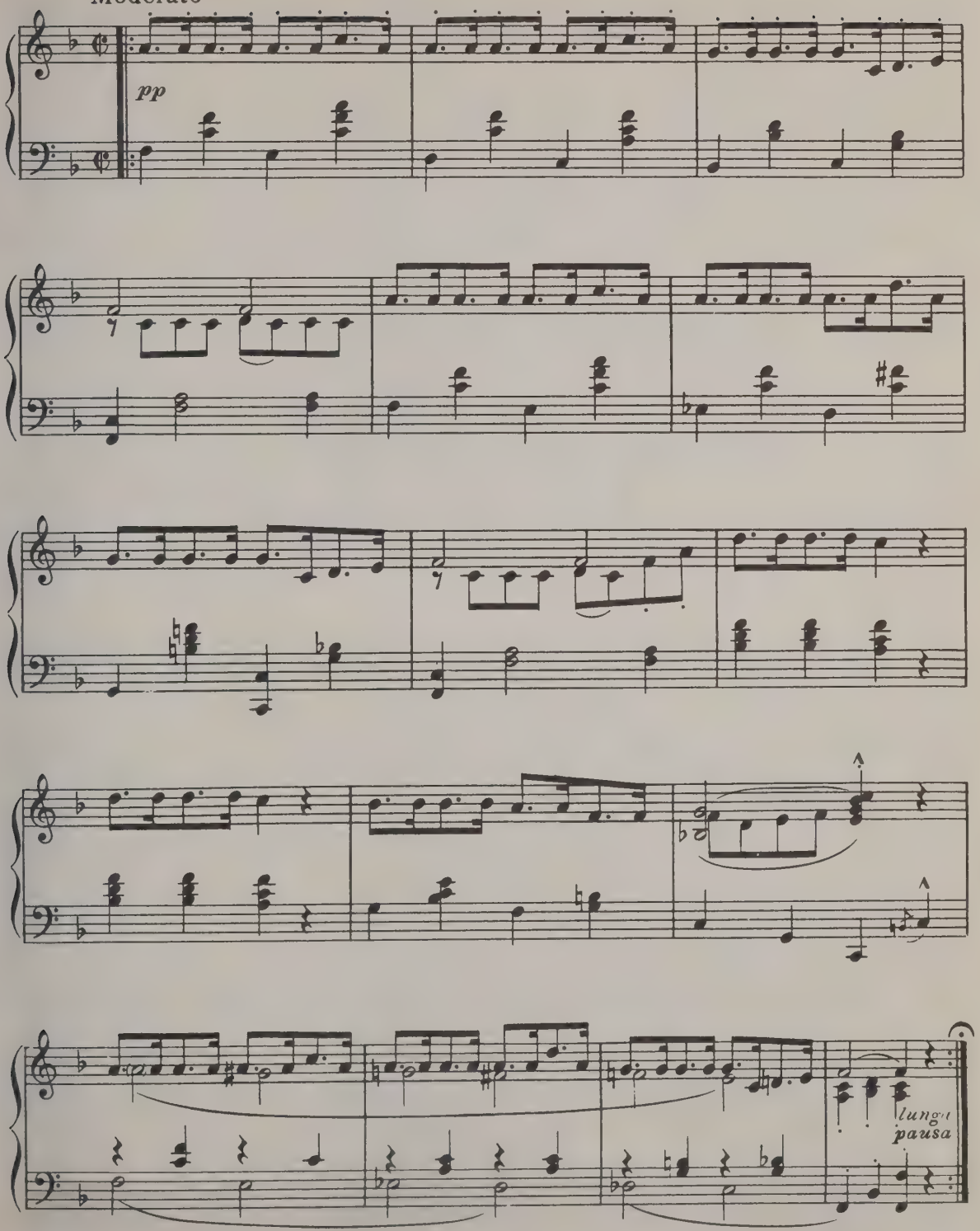

Parthy Ann appears. "Andy Hawks! Drat that man, He's never around!"
mp
sf
Adagio pesante (falteringly)
mf
Piano off stage
1
(Dialogue)
The band appears, led by Captain Andy with a couple of town girls on each arm.
2
(Orchestra)

Chappell

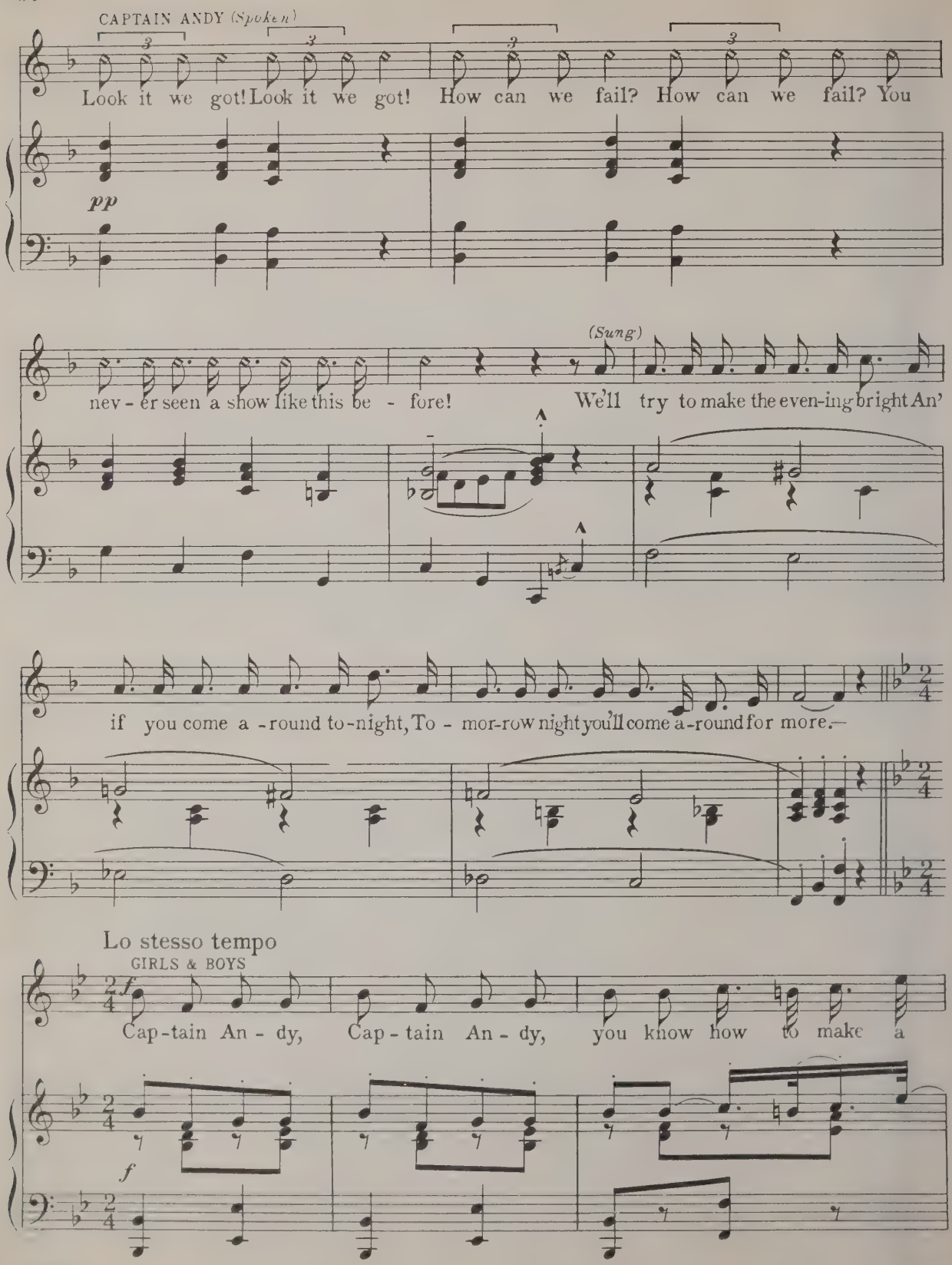

Allegretto
mf GIRLS
Cap-tain An-dy, Cap-tain An-dy, here's your le-mon cake and home made can-dy.
marcatissimo
mf
Quince pre-serve and ap-ple brand-y; Ma-ma sends her best re-gards to you.
GIRLS & BOYS
Cap-tain An-dy, Cap-tain An-dy, we've been hear-ing all a-bout your dan-dy
show. Is this year's good as last year? Won't you tell us what is new?

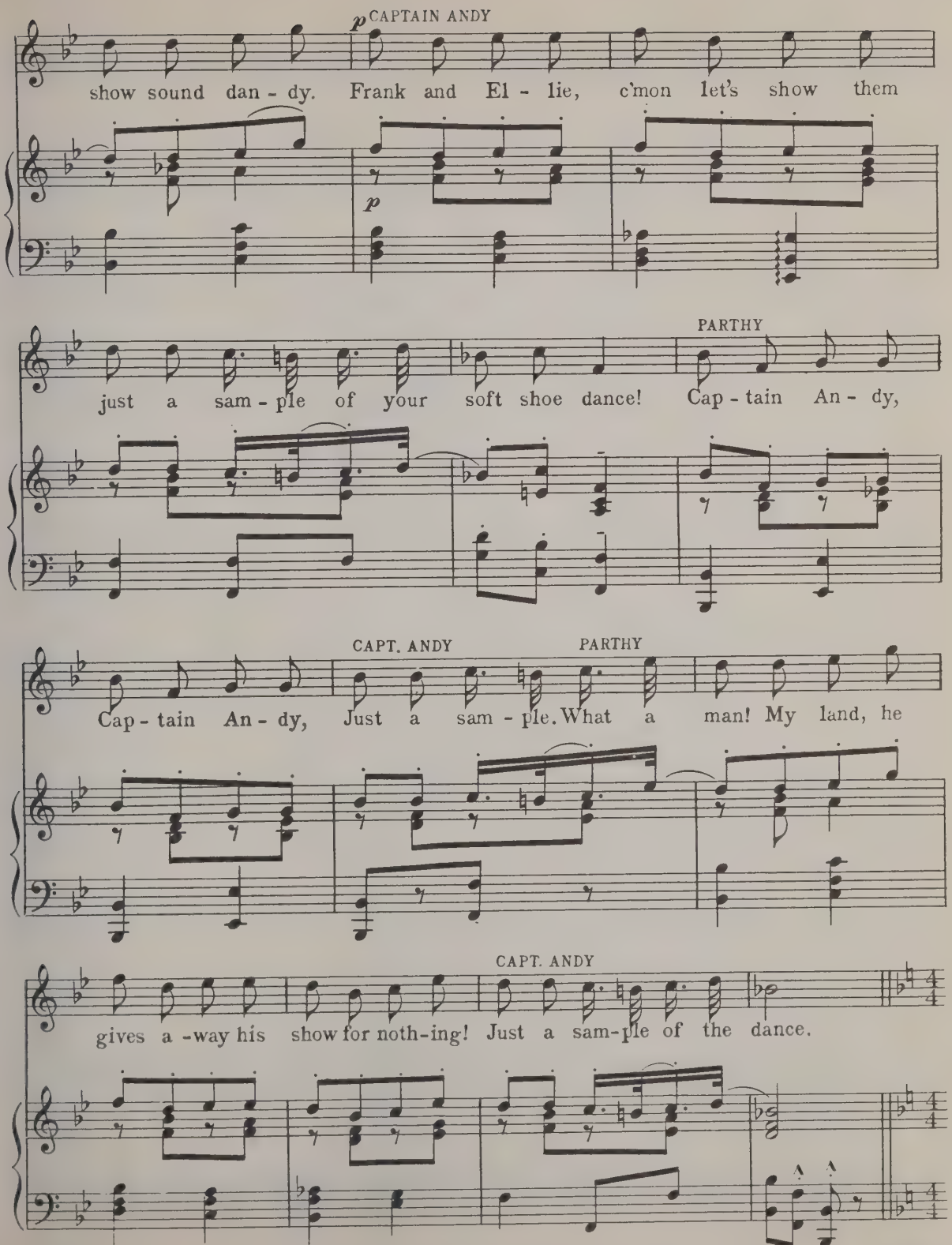
Captain Andy's Bally-Hoo

Moderato



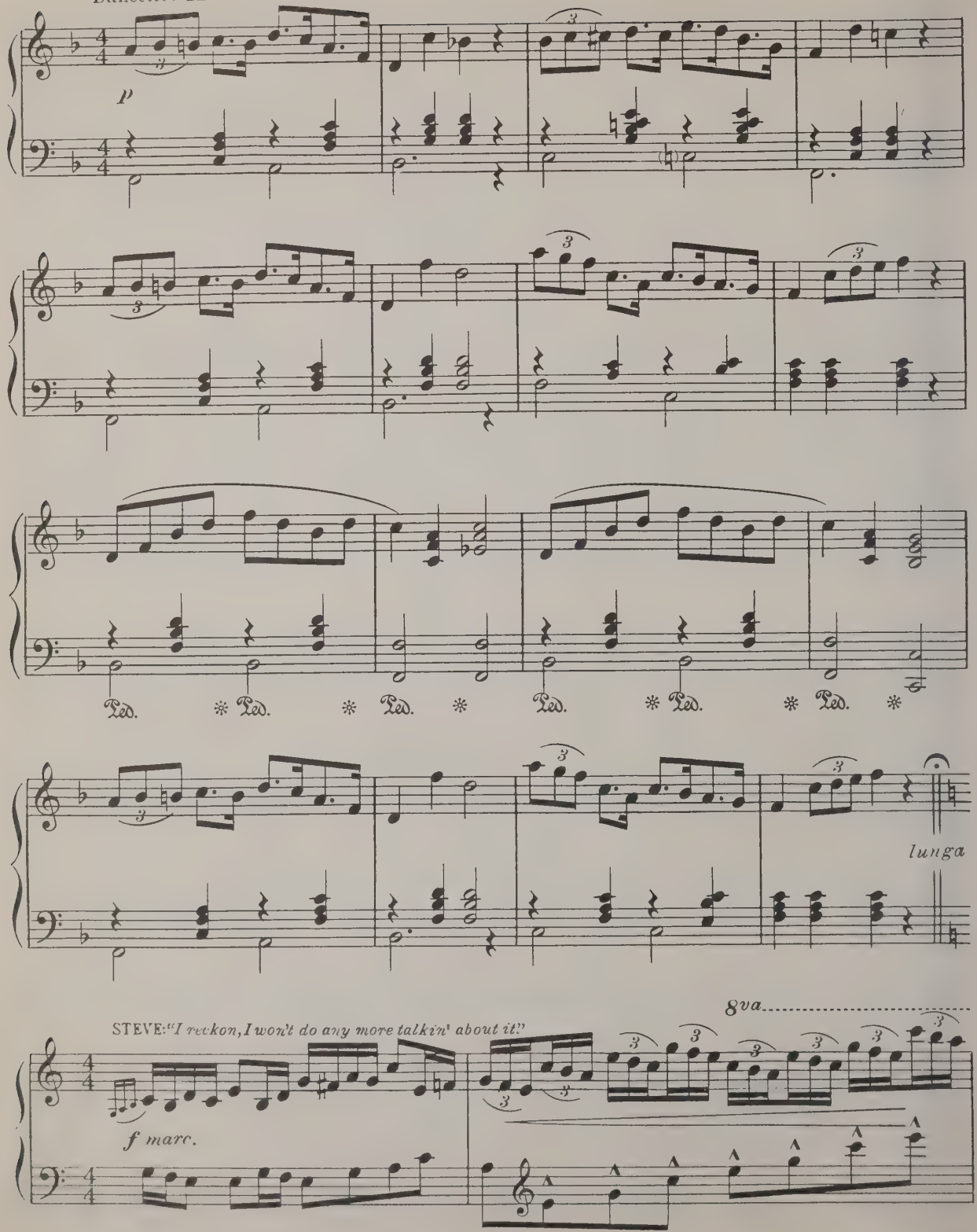
Chappell

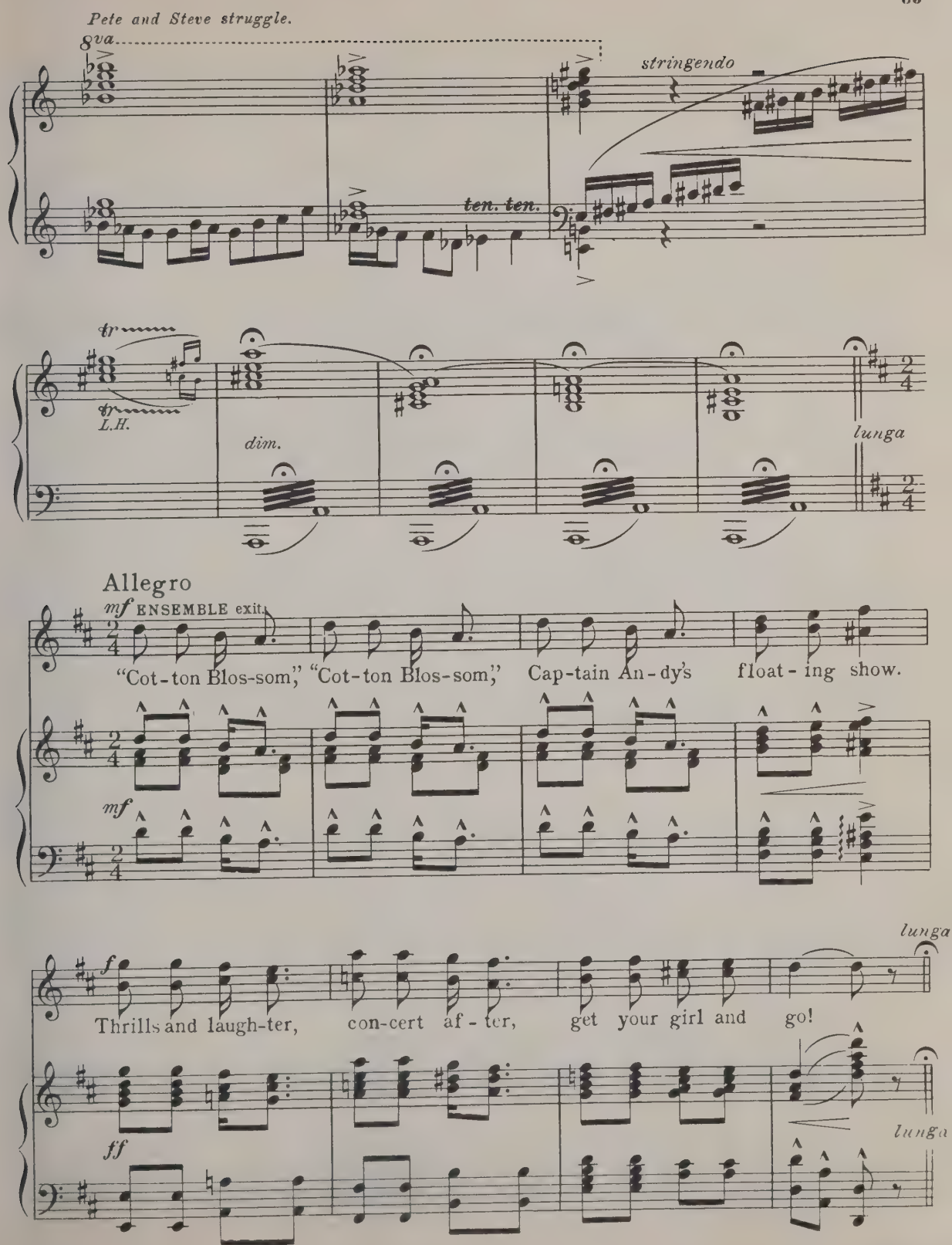

CAPTAIN ANDY (Spoken)
Look it we got! Look it we got! How can we fail? How can we fail? You
pp
(Sung)
nev - er seen a show like this be - fore! We'll try to make the even-ing bright An'
if you come a - round to-night, To - mor-row night you'll come a-round for more.
Lo stesso tempo
GIRLS & BOYS
f
Cap-tain An - dy, Cap - tain An - dy, you know how to make a
f


p CAPTAIN ANDY
show sound dan - dy. Frank and El - lie, c'mon let's show them
p
PARTHY
just a sam - ple of your soft shoe dance! Cap - tain An - dy,
CAPT. ANDY
PARTHY
Cap - tain An - dy, Just a sam - ple. What a man! My land, he
CAPT. ANDY
gives a - way his show for noth - ing! Just a sam - ple of the dance.

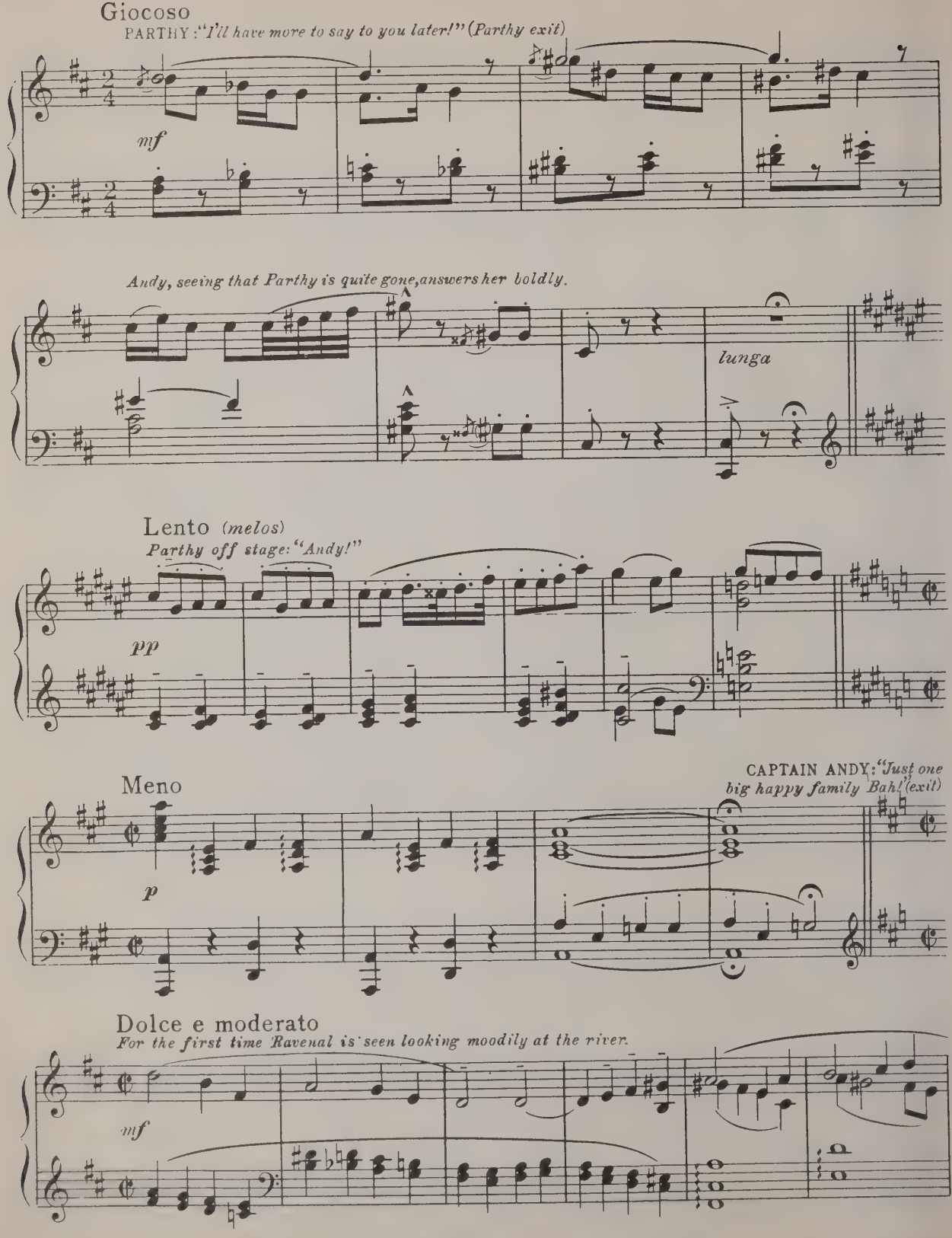
Chappell

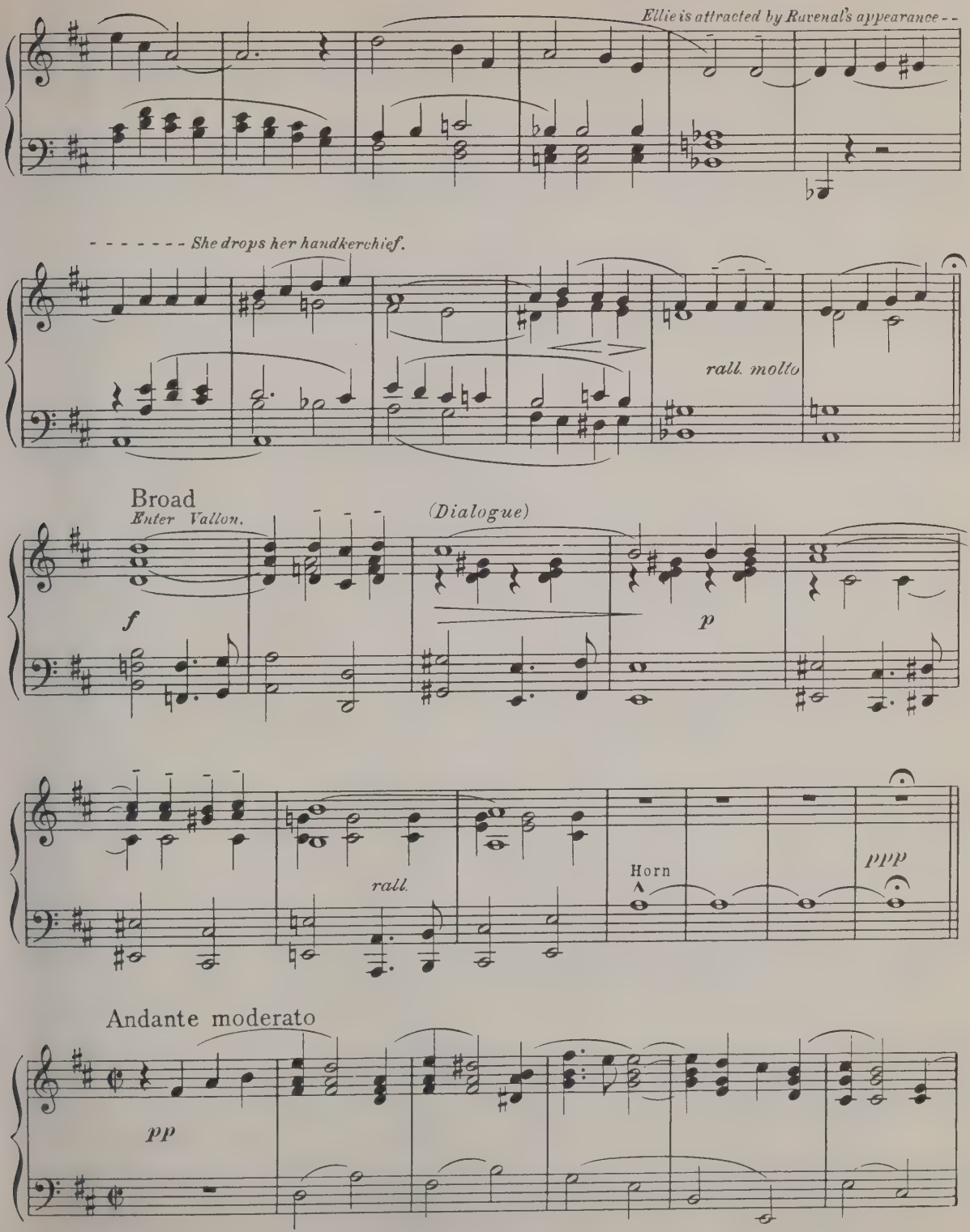
Dancette. ELLIE & FRANK.

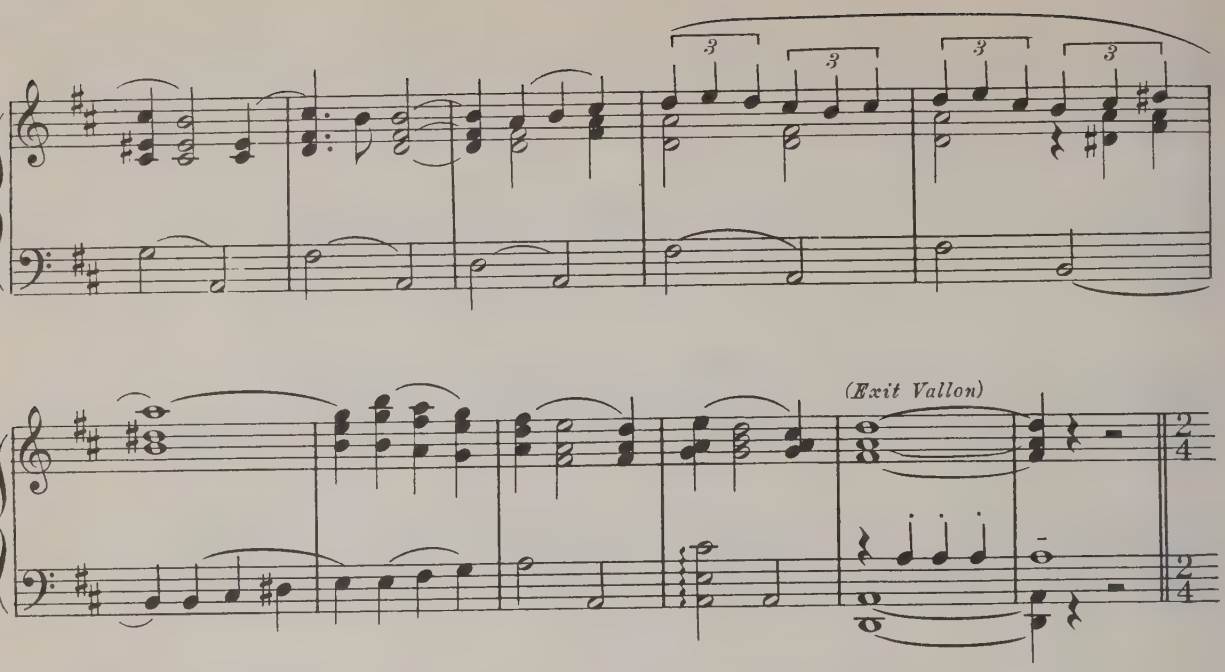



Pete and Steve struggle.
8va
stringendo
ten. ten.
tr
tr
L.H.
dim.
lunga
Allegro
mf ENSEMBLE exit.
"Cot-ton Blos-som," "Cot-ton Blos-som," Cap-tain An-dy's float-ing show.
mf
lunga
f
Thrills and laugh-ter, con-cert af-ter, get your girl and go!
ff
lunga

Chappell


Giocoso
PARTHY: "I'll have more to say to you later!" (Parthy exit)
mf
Andy, seeing that Parthy is quite gone, answers her boldly.
lunga
Lento (melos)
Parthy off stage: "Andy!"
pp
Meno
CAPTAIN ANDY: "Just one big happy family Bah!" (exit)
p
Dolce e moderato
For the first time Ravenal is seen looking moodily at the river.
mf


Ellie is attracted by Ravenal's appearance - -
- - - - - - - She drops her handkerchief.
rall. molto
Broad
Enter Vallon.
(Dialogue)
f
p
rall.
Horn
ppp
Andante moderato
pp



C

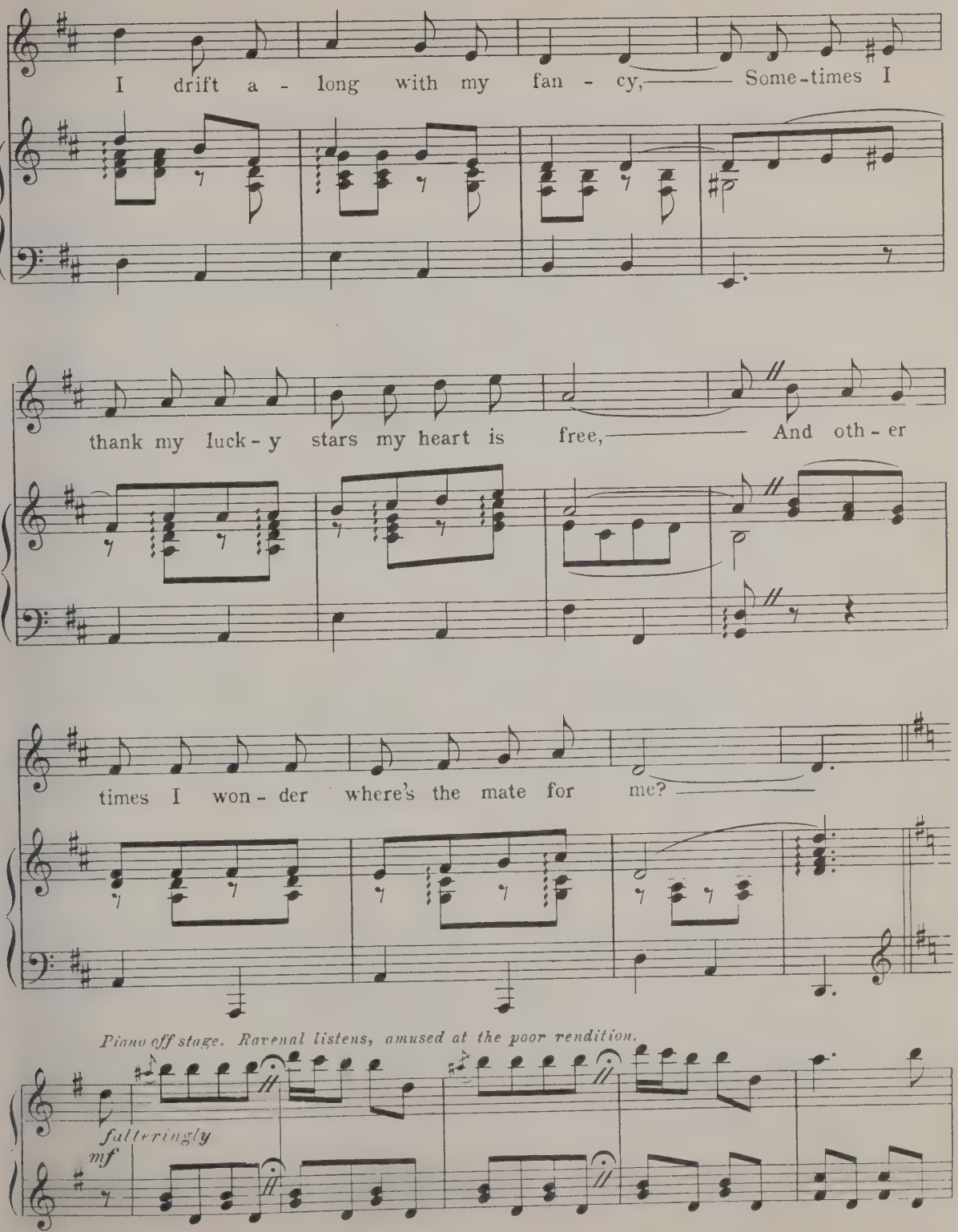
Andante moderato

mp RAVENAL

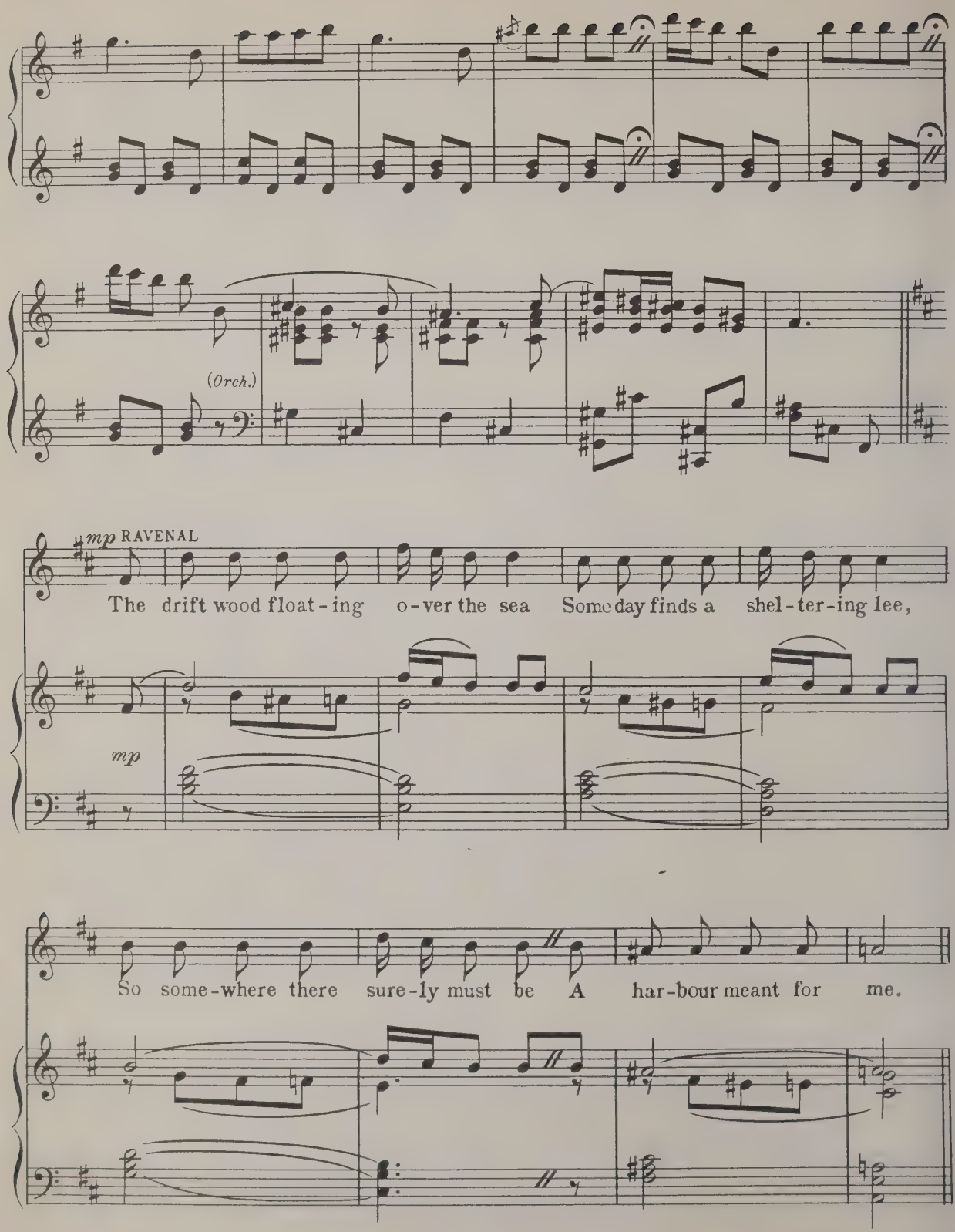
Who cares if my boat goes up stream,— or if the

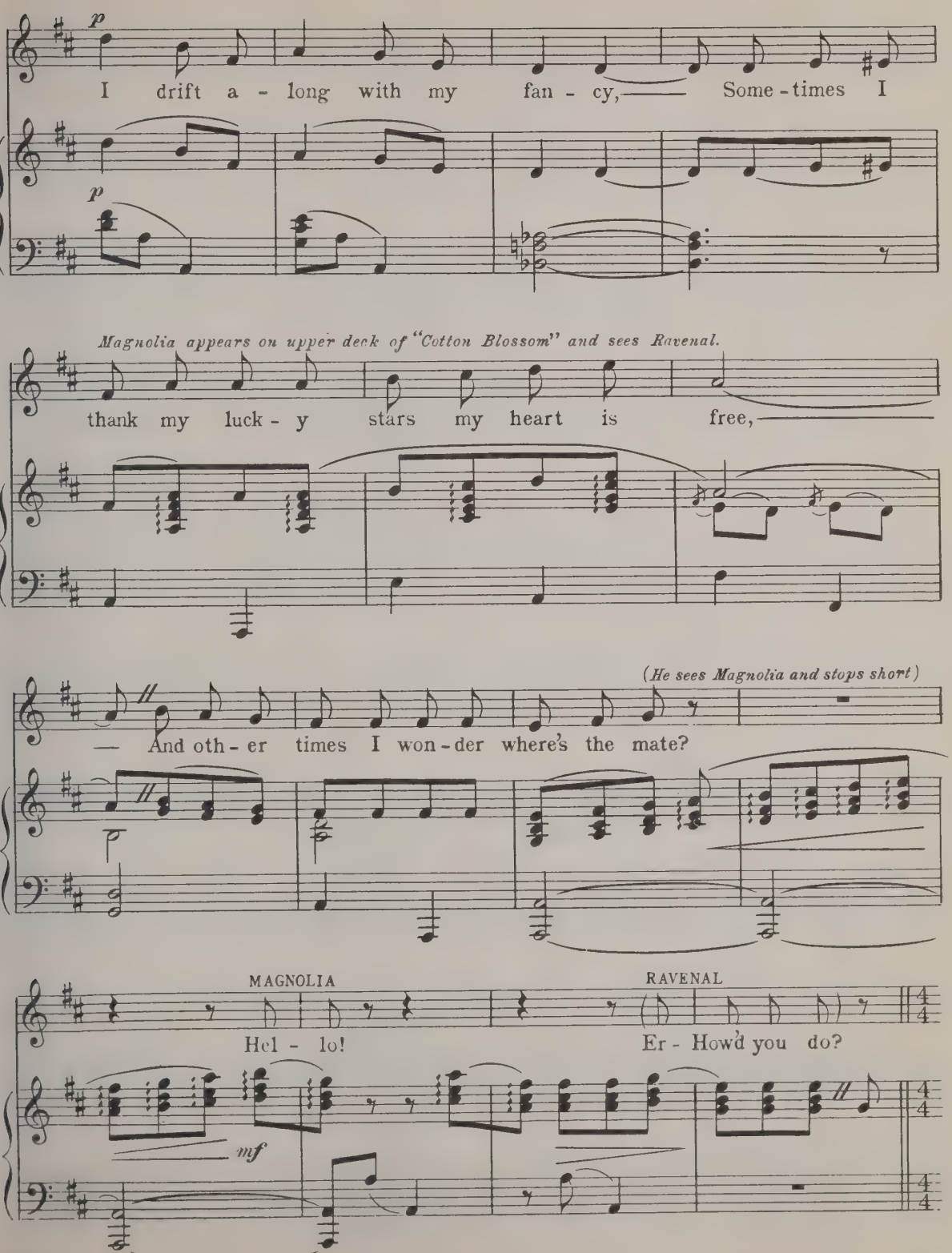
mp

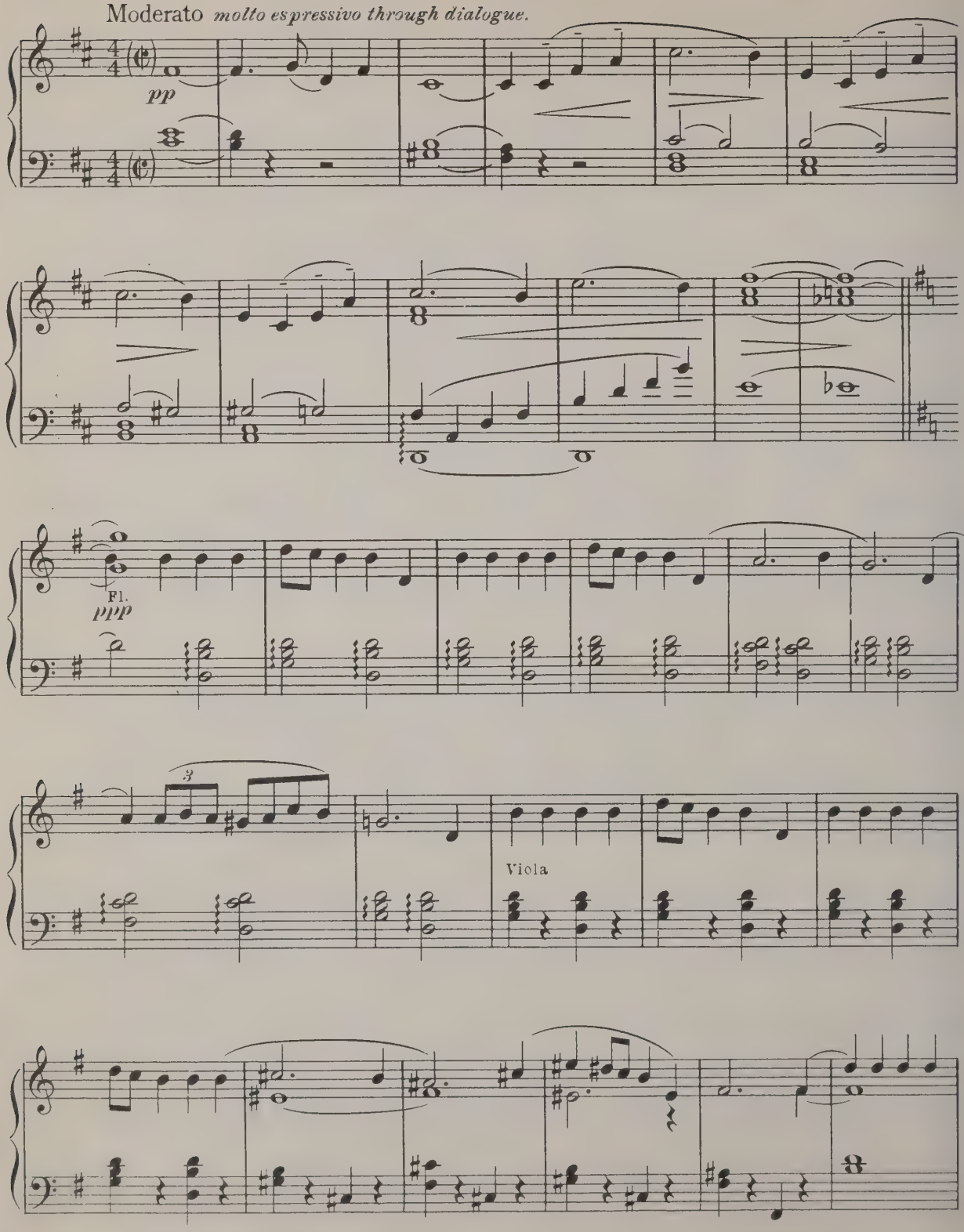
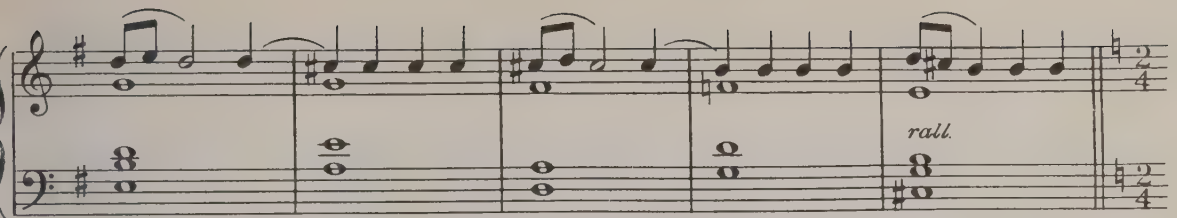
gale bids me go with the riv - er's flow?——

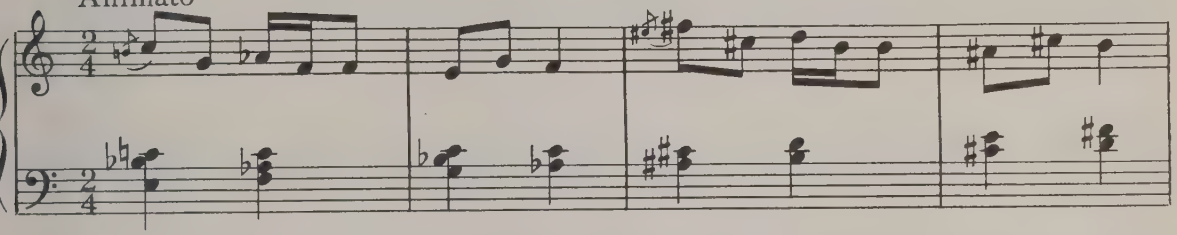

I drift a - long with my fan - cy, Some-times I
thank my luck - y stars my heart is free, And oth - er
times I won - der where's the mate for me?
Piano off stage. Ravenal listens, amused at the poor rendition.
falteringly
mf

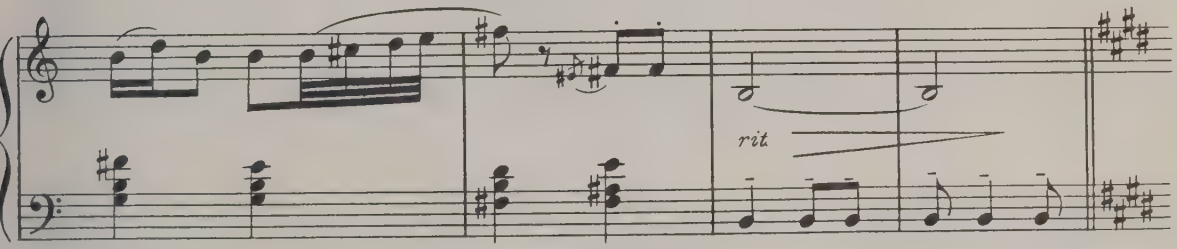
Chappell

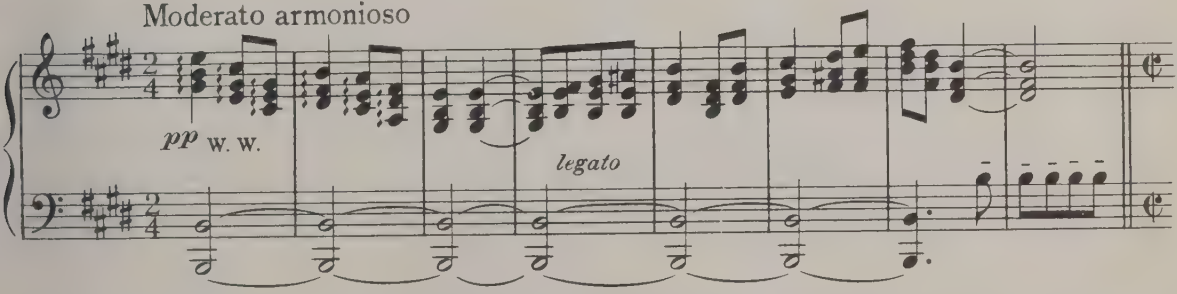

(Orch.)
mp RAVENAL
The drift wood float-ing o-ver the sea Some day finds a shel-ter-ing lee,
mp
So some-where there sure-ly must be A har-bour meant for me.

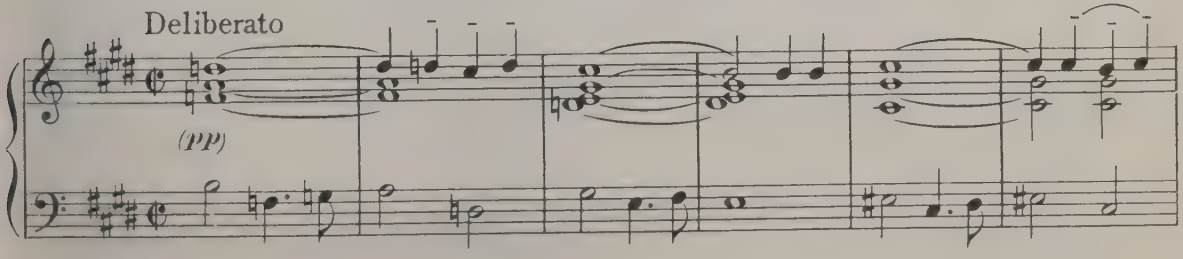

p
I drift a - long with my fan - cy, Some - times I
p
Magnolia appears on upper deck of "Cotton Blossom" and sees Ravenal.
thank my luck - y stars my heart is free,
(He sees Magnolia and stops short)
— And oth - er times I won - der where's the mate?
MAGNOLIA
RAVENAL
Hel - lo!
Er - Howd'you do?
mf


Moderato molto espressivo through dialogue.
pp
Fl.
ppp
3
Viola

Animato





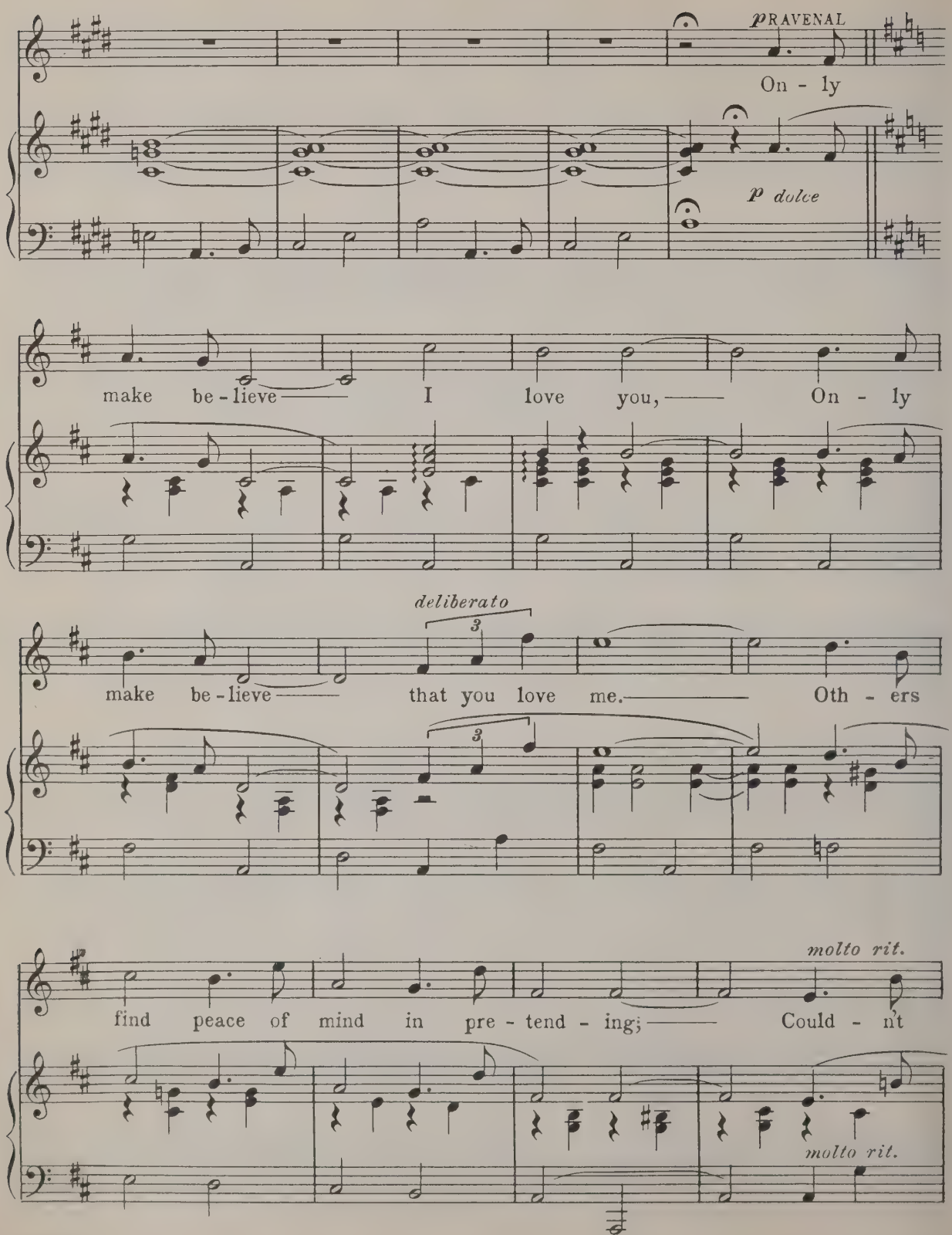
Moderato armonioso

Deliberato

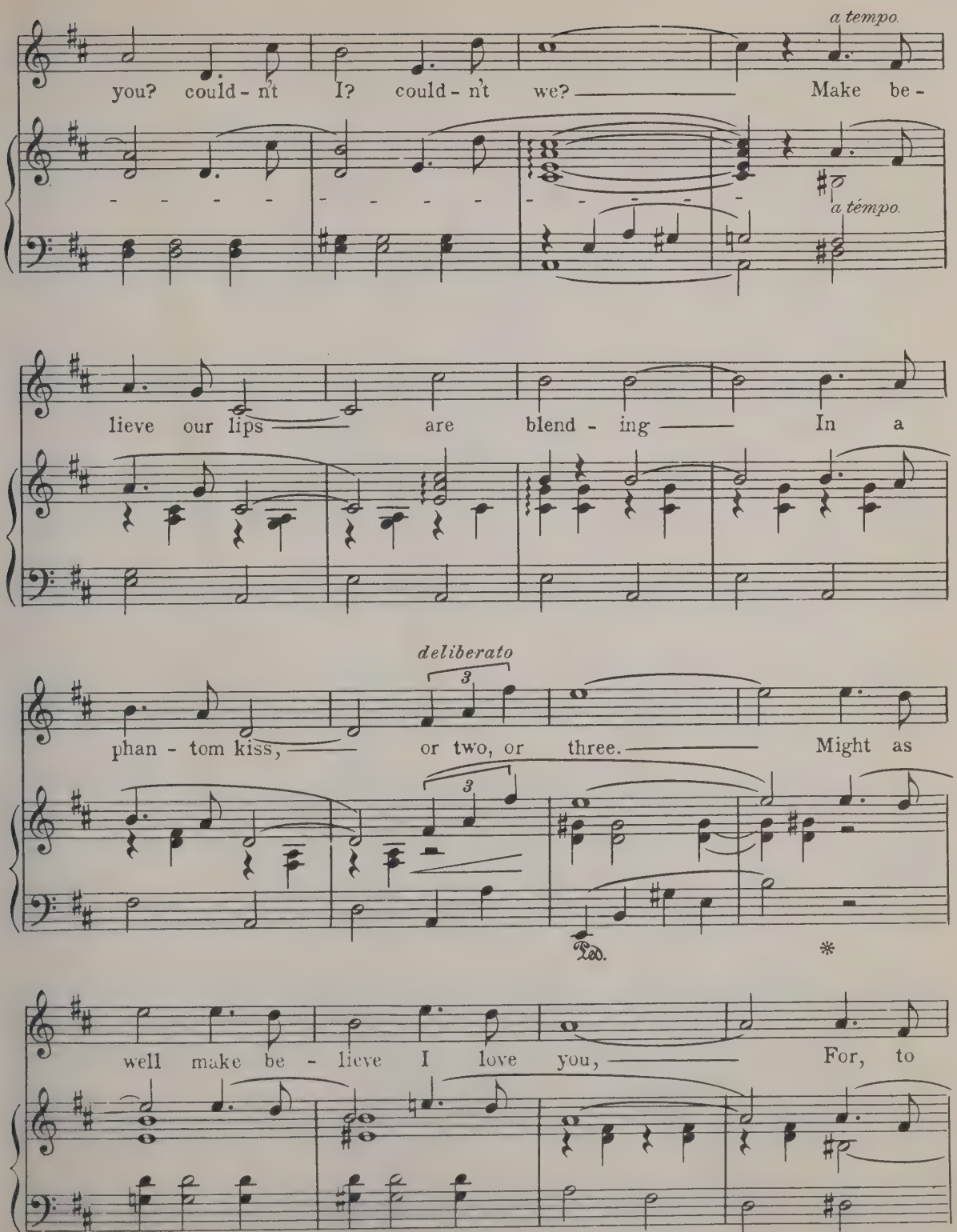
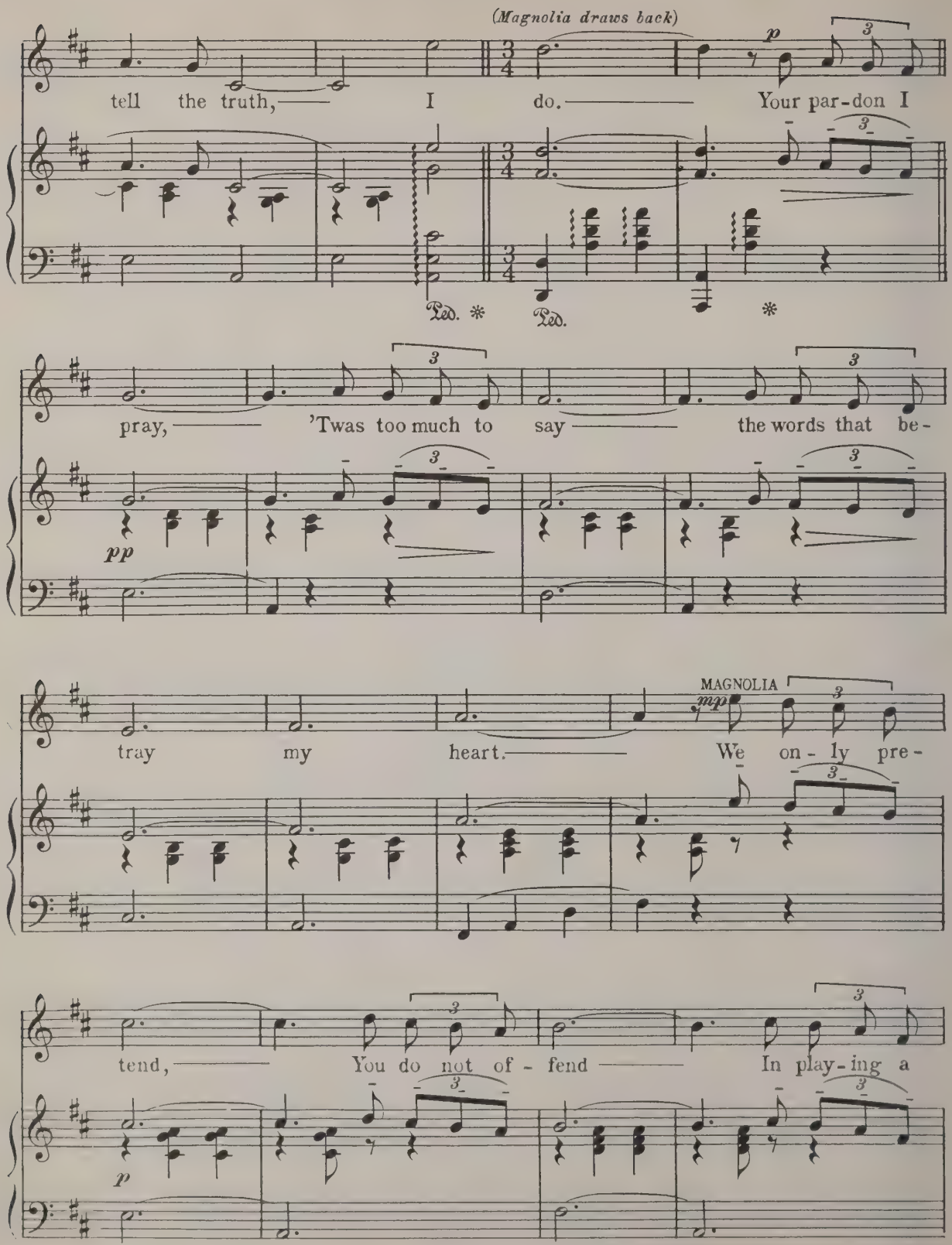


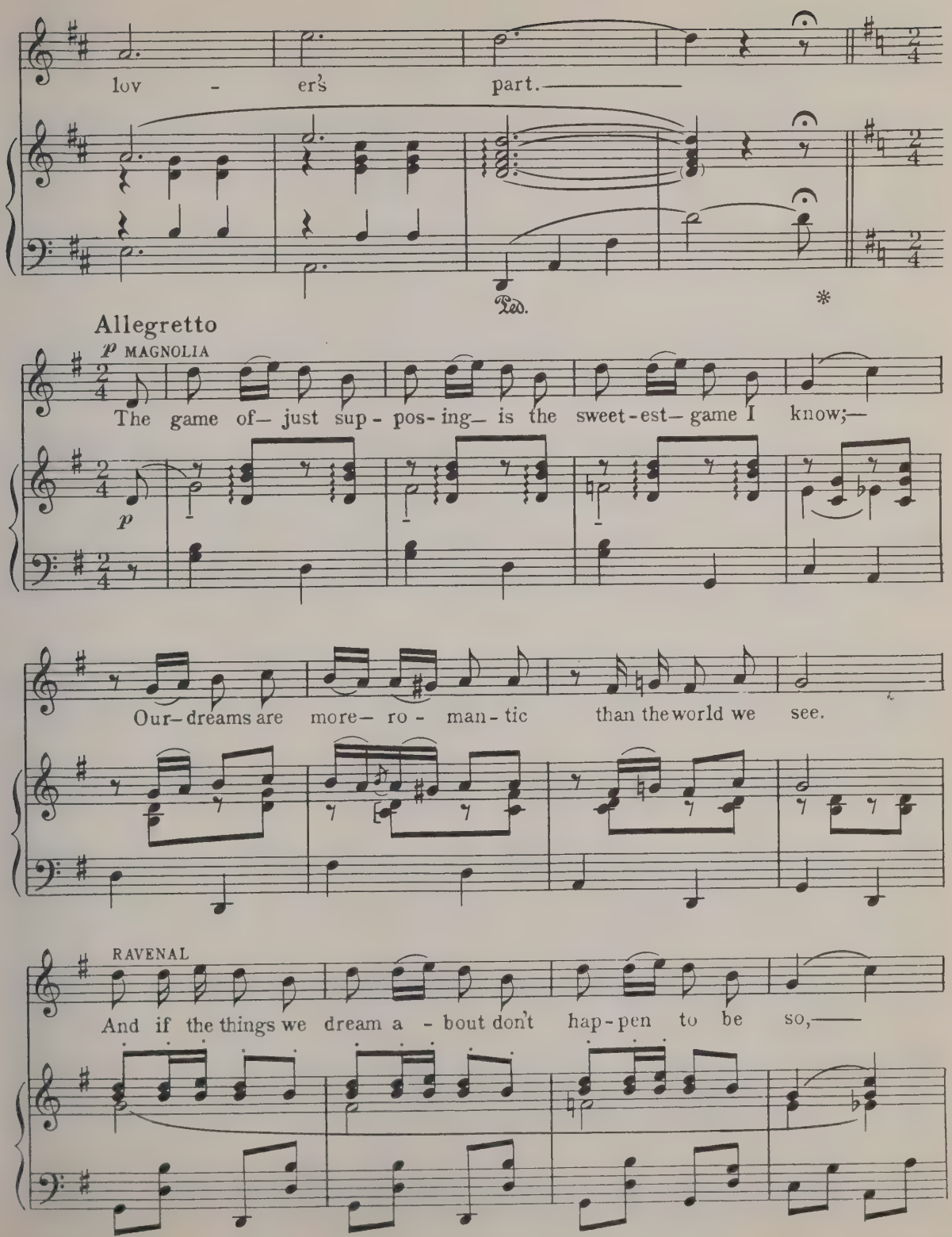
No. 2

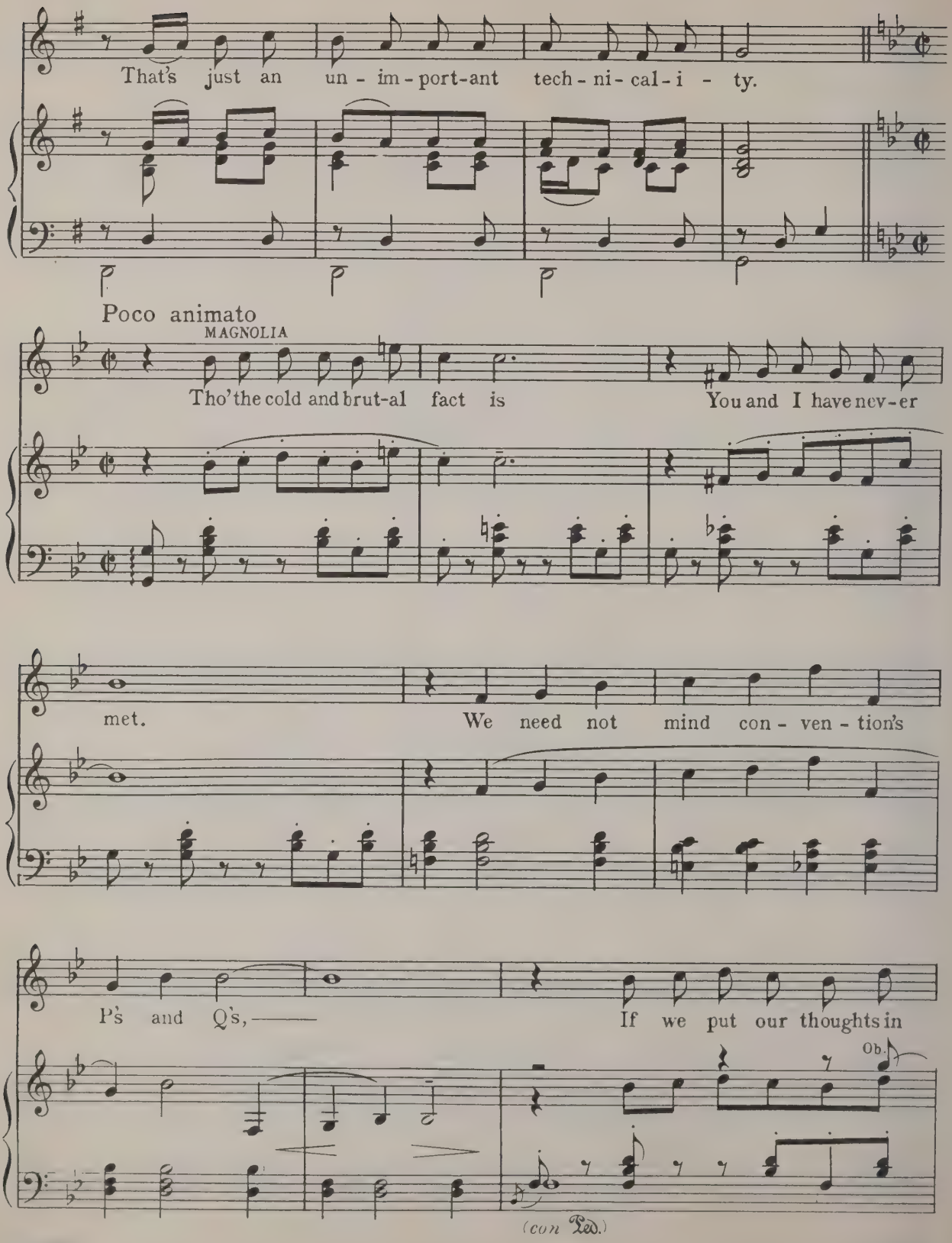
Make-Believe

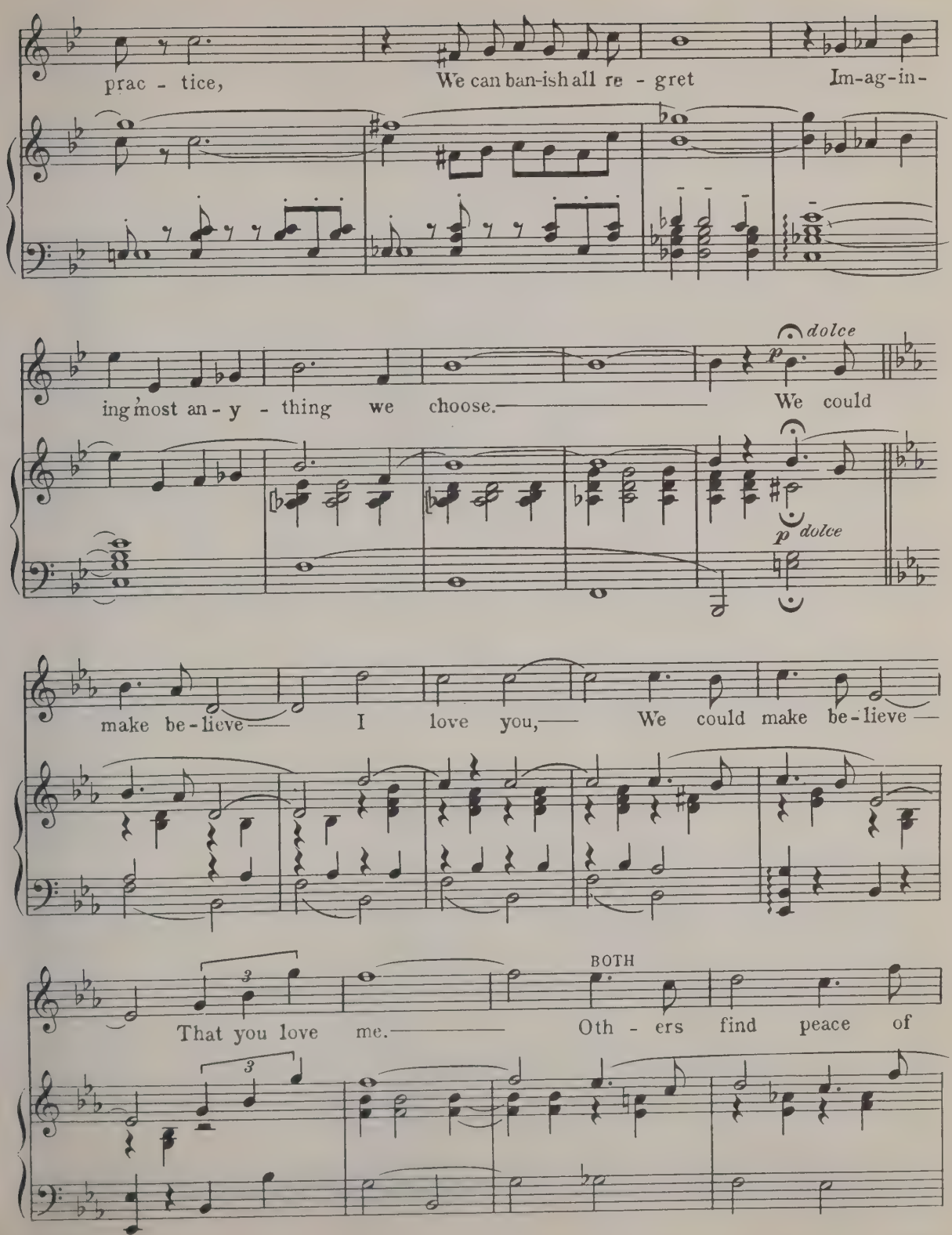
(Ravenal and Magnolia)


p RAVENAL
On - ly
p dolce
make be - lieve — I love you, — On - ly
deliberato
3
make be - lieve — that you love me. — Oth - ers
molto rit.
find peace of mind in pre - tend - ing; — Could - n't
molto rit.

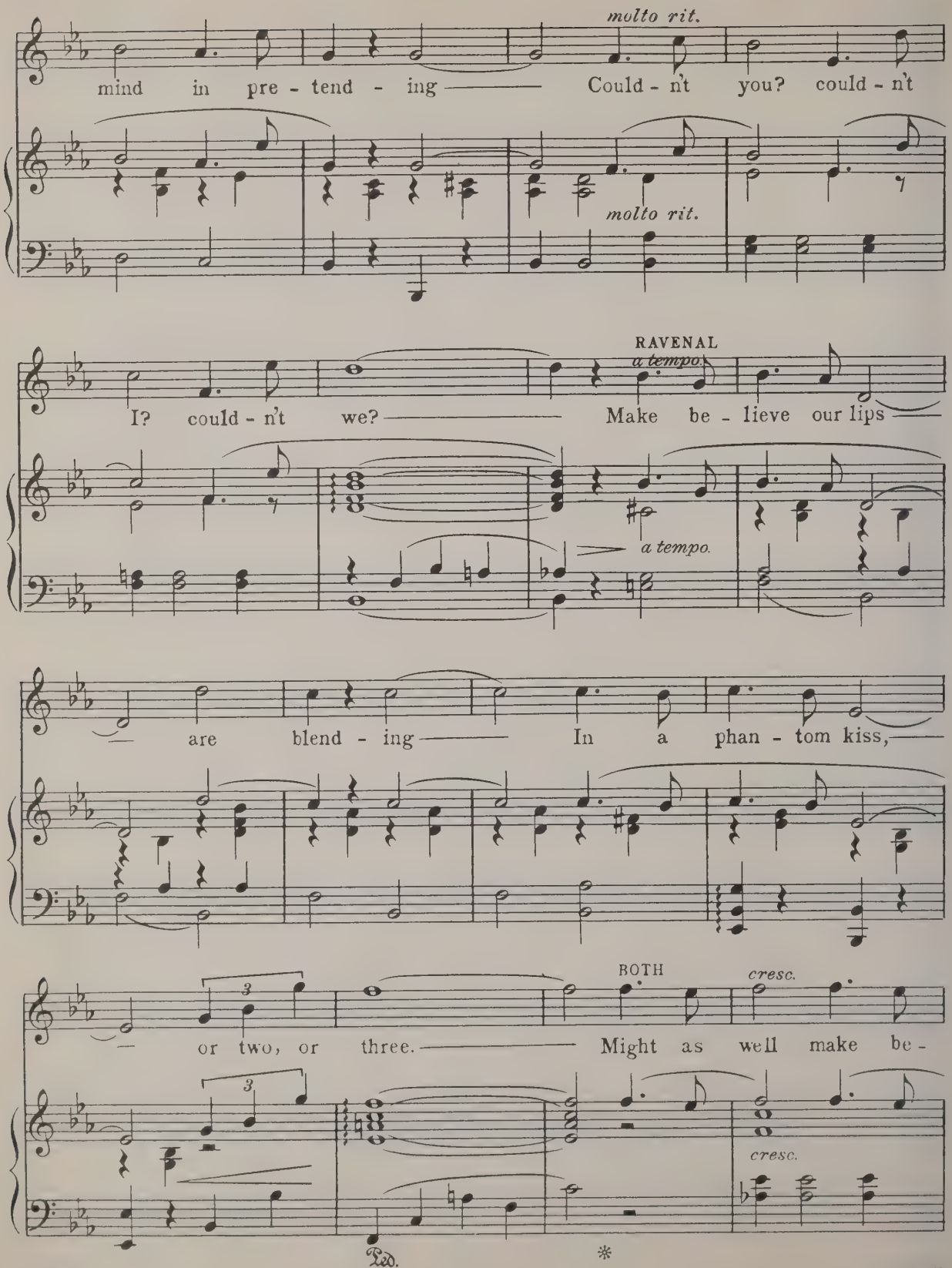

a tempo.
you? could - n't I? could - n't we? Make be -
a témpo.
lieve our lips are blend - ing In a
deliberato
3
phan - tom kiss, or two, or three. Might as
3
Ped.
*
well make be - lieve I love you, For, to

(Magnolia draws back)
tell the truth, — I do. — Your par-don I
pray, — 'Twas too much to say — the words that be-
tray my heart. — We on-ly pre-
MAGNOLIA
tend, — You do not of-fend — In play-ing a

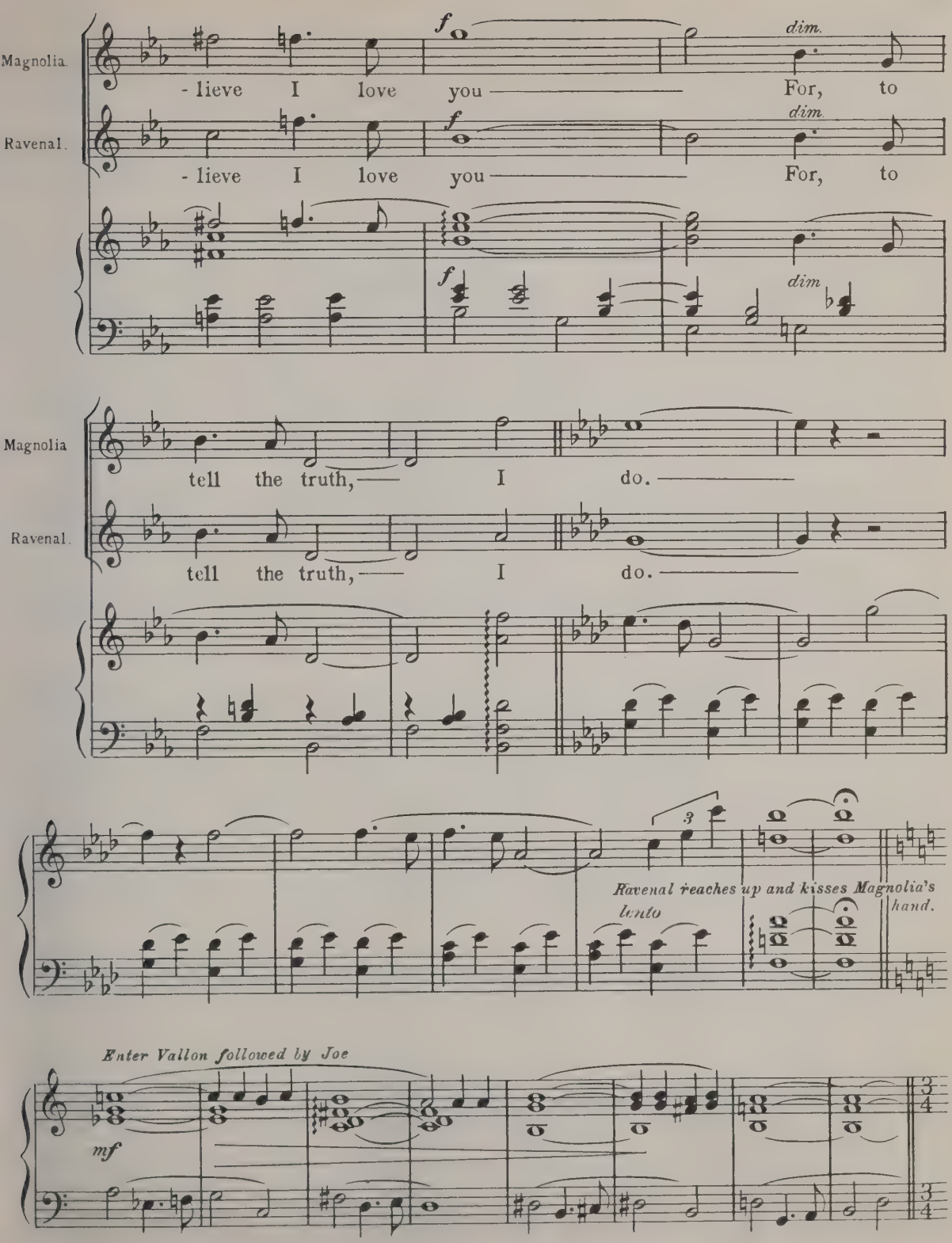

lov - er's part.
Ped.
*
Allegretto
p MAGNOLIA
The game of— just sup - pos- ing— is the sweet-est— game I know;—
p
Our— dreams are more— ro - man- tic than the world we see.
RAVENAL
And if the things we dream a - bout don't hap-pen to be so,——

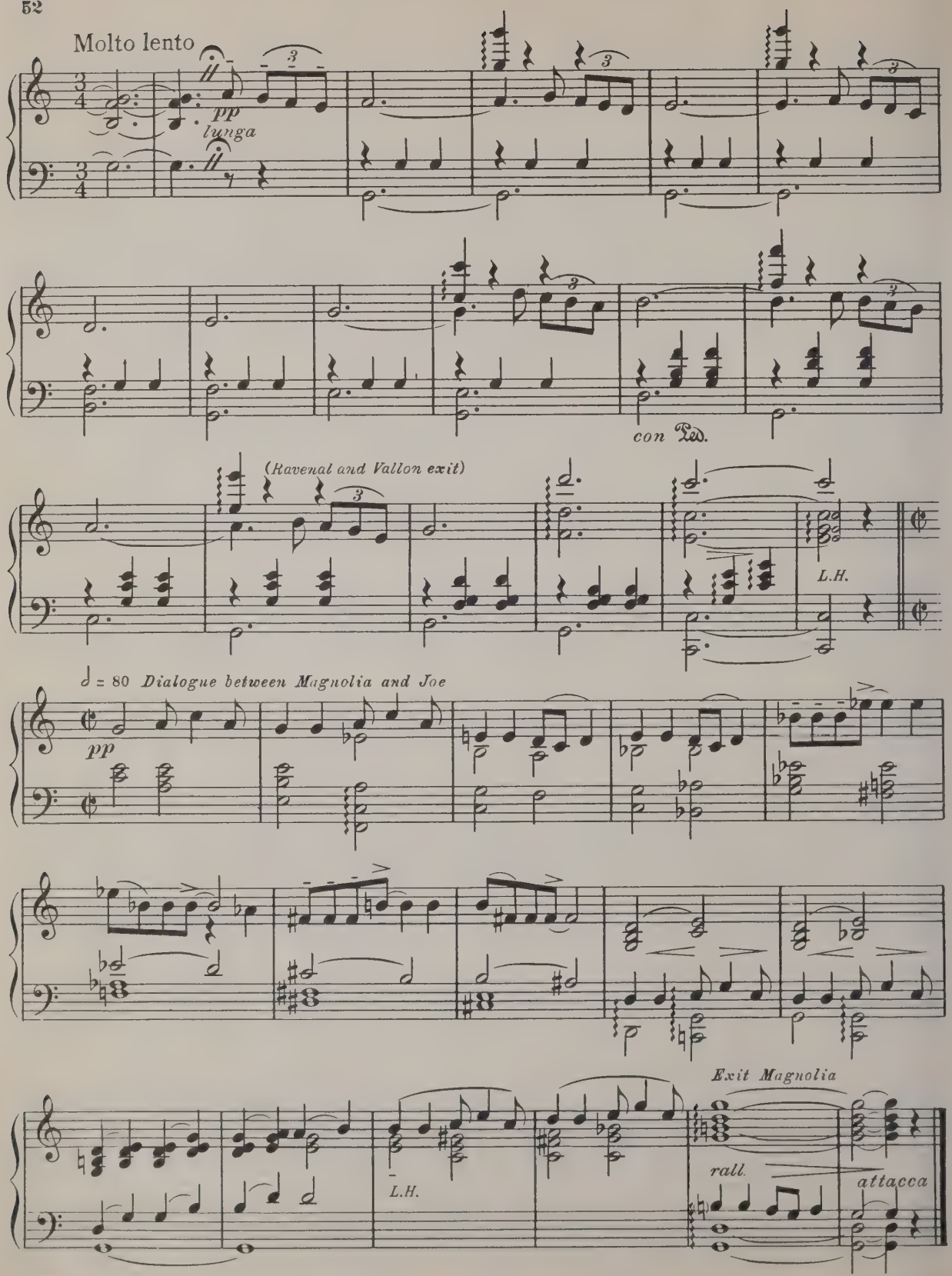

That's just an un - im - port-ant tech - ni - cal - i - ty.
Poco animato
MAGNOLIA
Tho' the cold and brut-al fact is
You and I have nev-er
met.
We need not mind con - ven - tion's
P's and Q's, ——
If we put our thoughts in
Ob.
(con Ped.)


prac - tice, We can ban-ish all re - gret Im-ag-in-
ing most an - y - thing we choose. We could
dolce
p
p dolce
make be-lieve I love you, We could make be-lieve
That you love me. Oth - ers find peace of
BOTH

Chappell

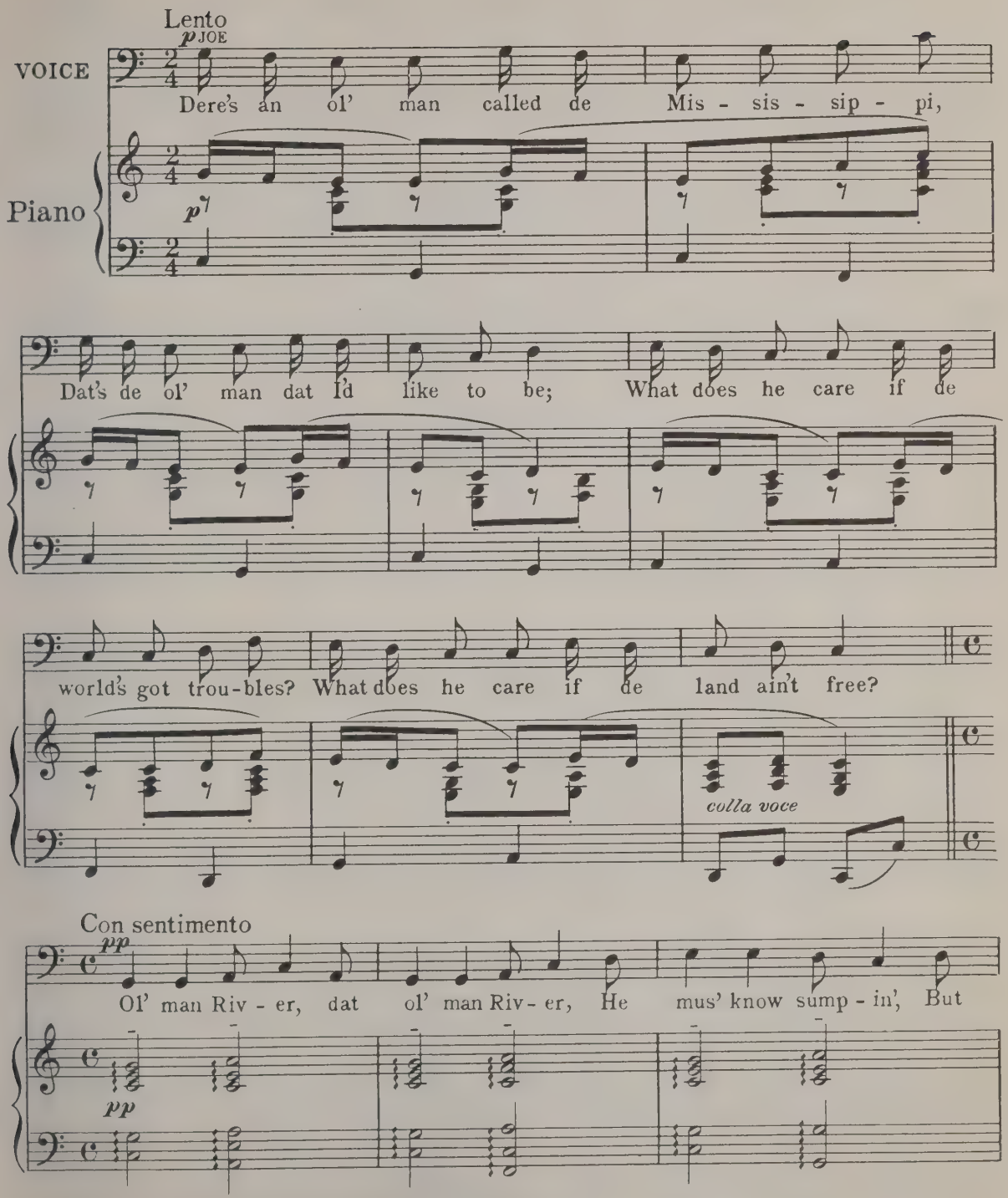

molto rit.
mind in pre - tend - ing —— Could - n't you? could - n't
molto rit.
RAVENAL
a tempo.
I? could - n't we? —— Make be - lieve our lips ——
a tempo.
— are blend - ing —— In a phan - tom kiss, ——
BOTH
cresc.
— or two, or three. —— Might as well make be -
3
3
cresc.
Ped.
*

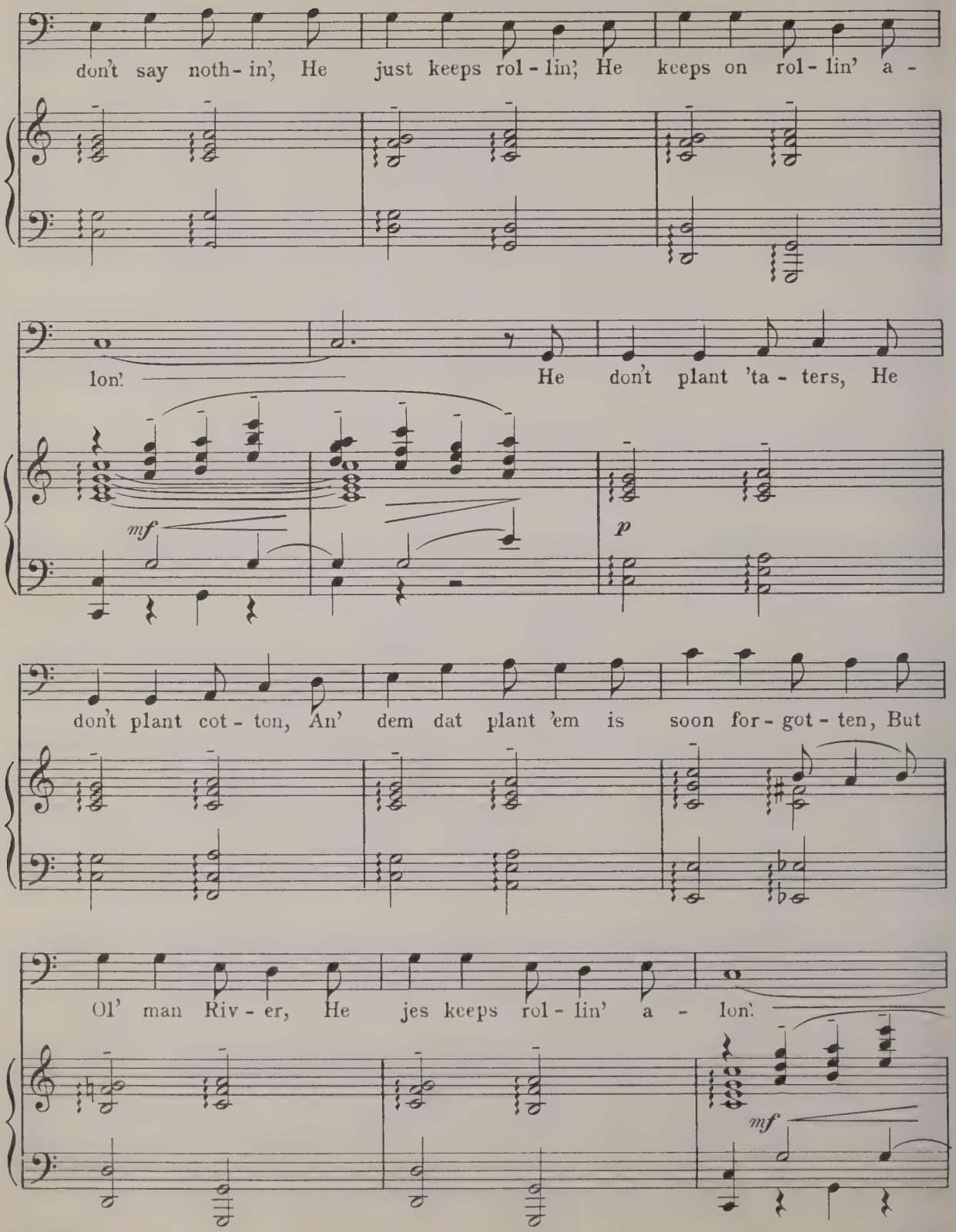

Magnolia.
- lieve I love you For, to
f
dim.
Ravenal.
- lieve I love you For, to
f
dim.
f
dim
Magnolia
tell the truth, I do.
Ravenal.
tell the truth, I do.
3
Ravenal reaches up and kisses Magnolia's hand.
lento
Enter Vallon followed by Joe
mf
3/4
3/4

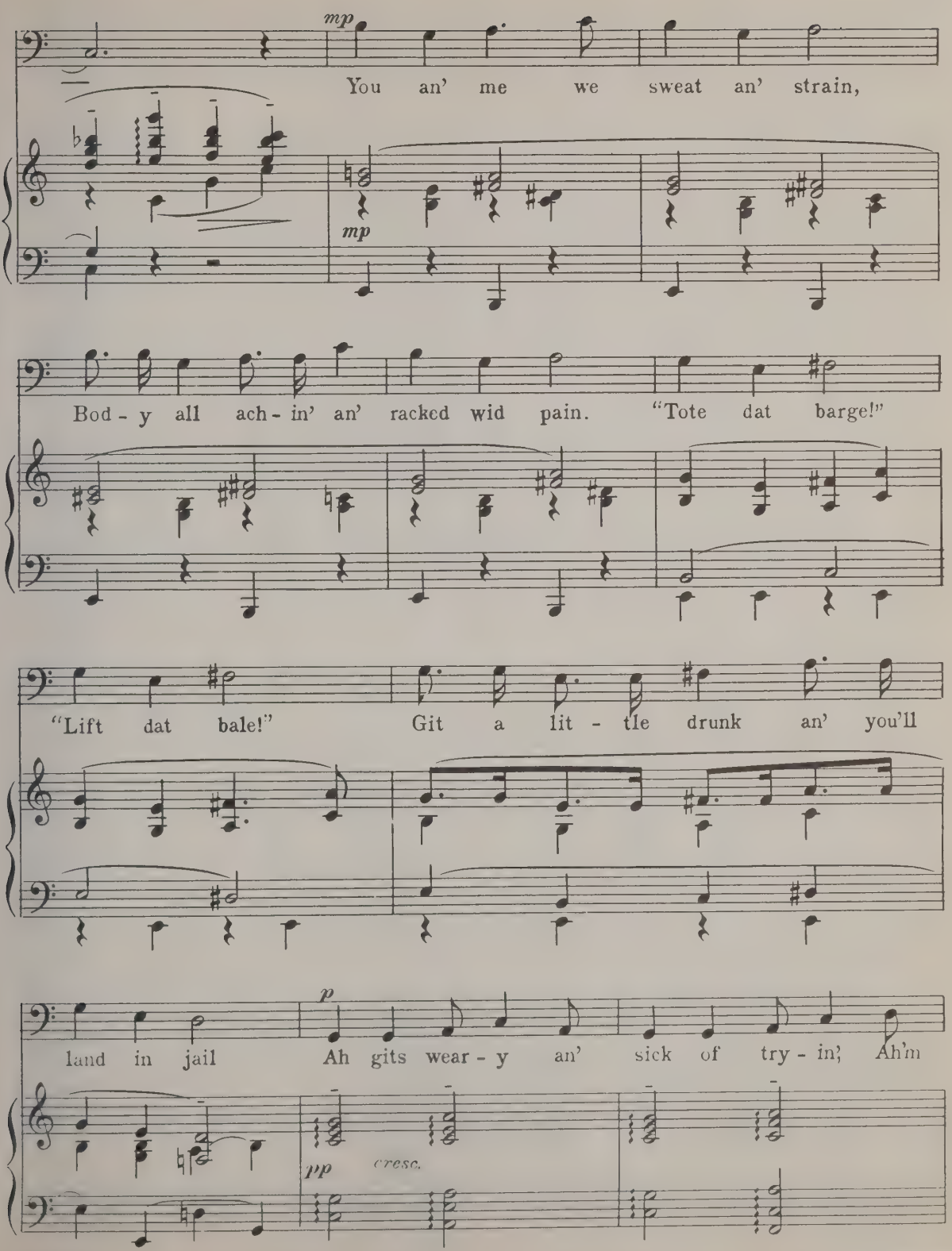

Molto lento
pp
lunga
con Ped.
(Ravenal and Vallon exit)
L.H.
♩ = 80 Dialogue between Magnolia and Joe
pp
Exit Magnolia
rall.
attacca
L.H.

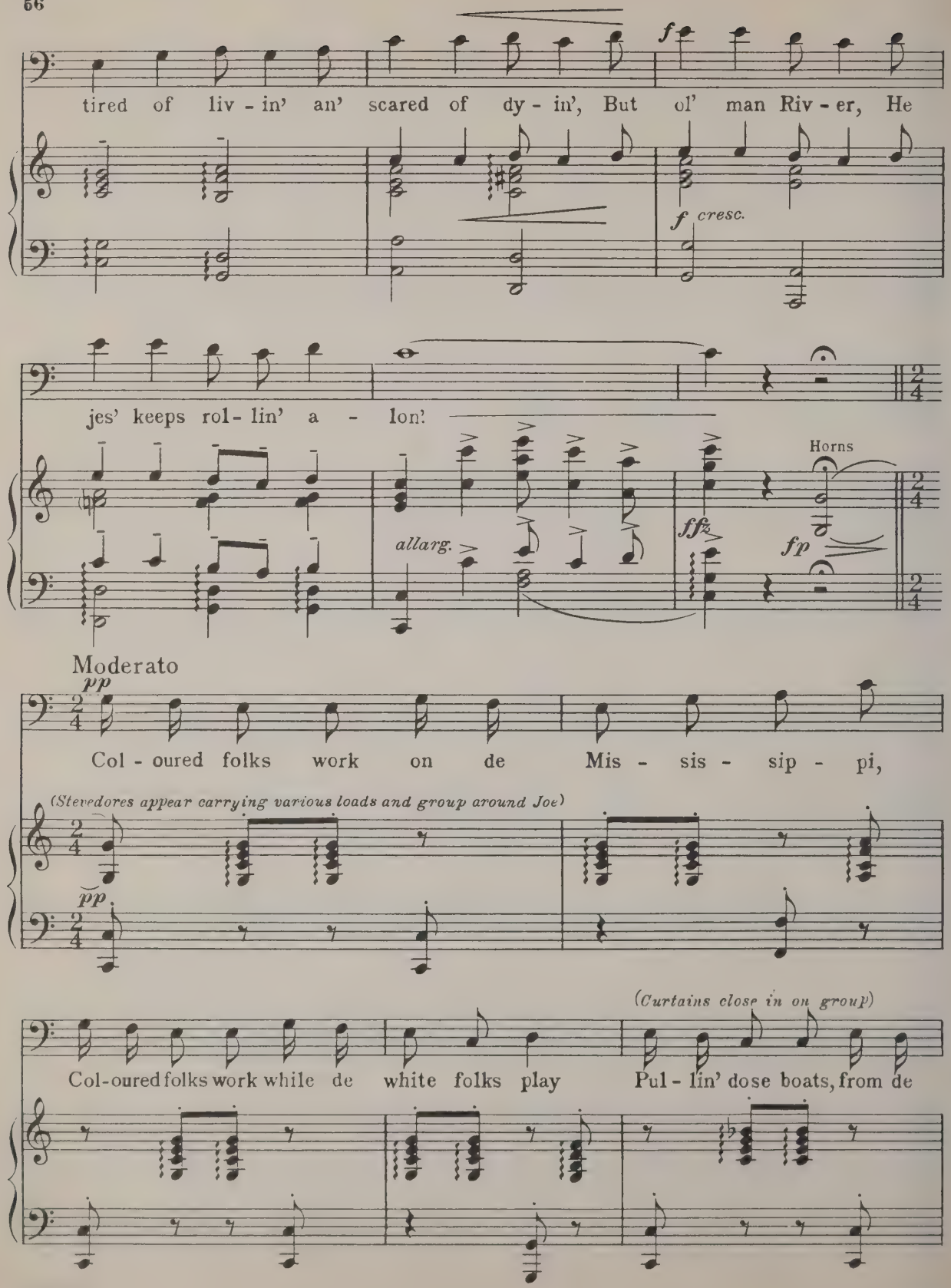
Ol' Man River

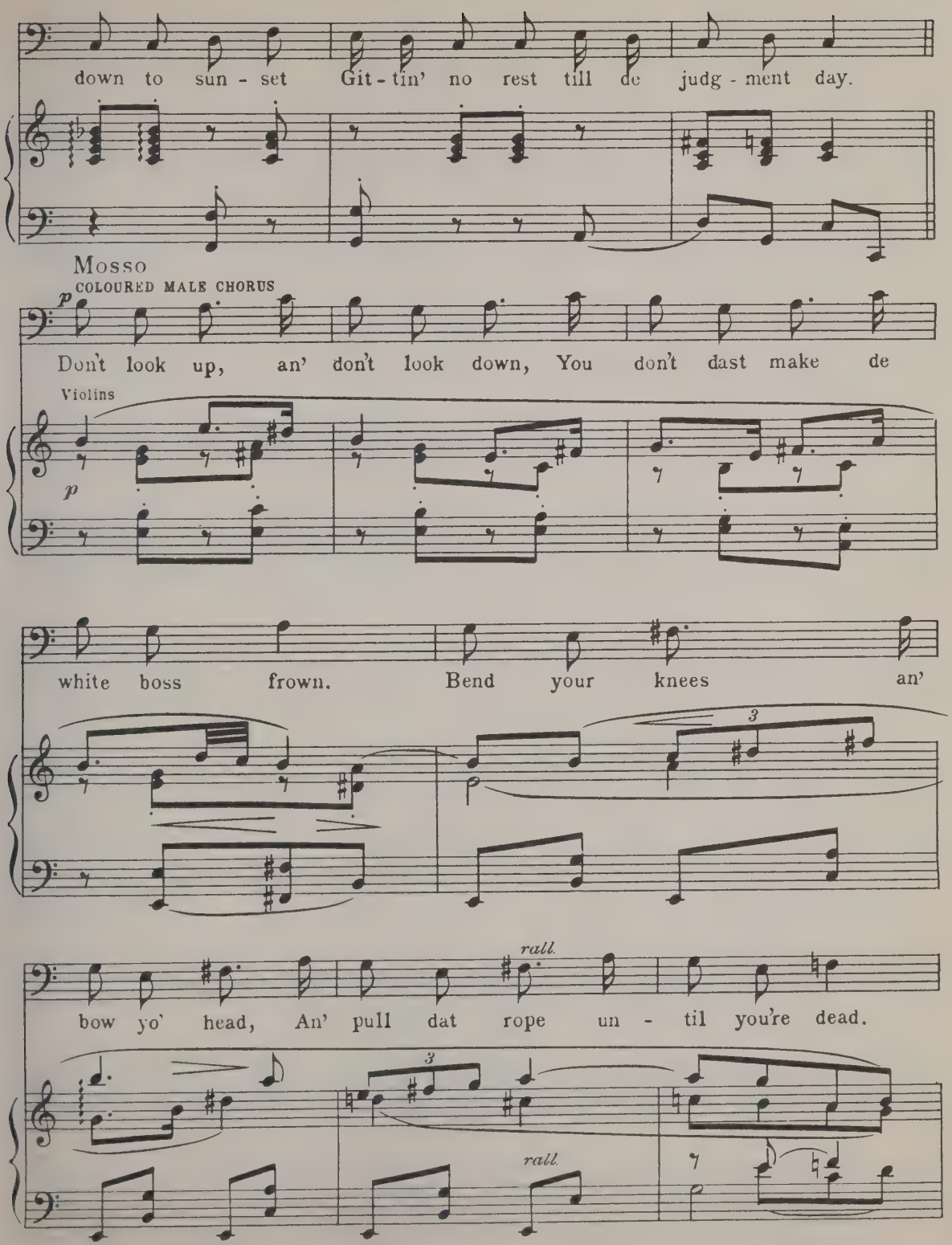
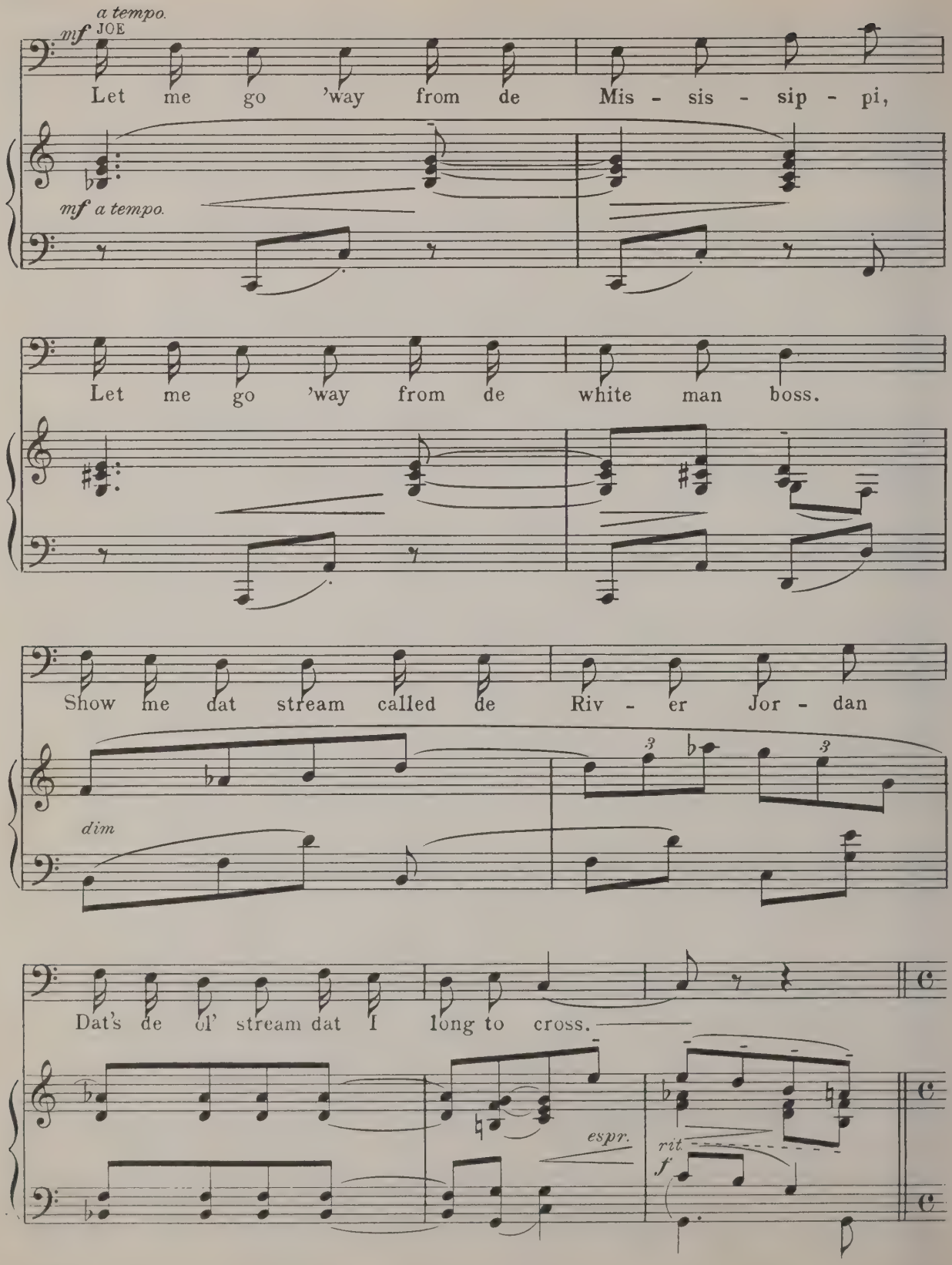
(Joe and Male Chorus)

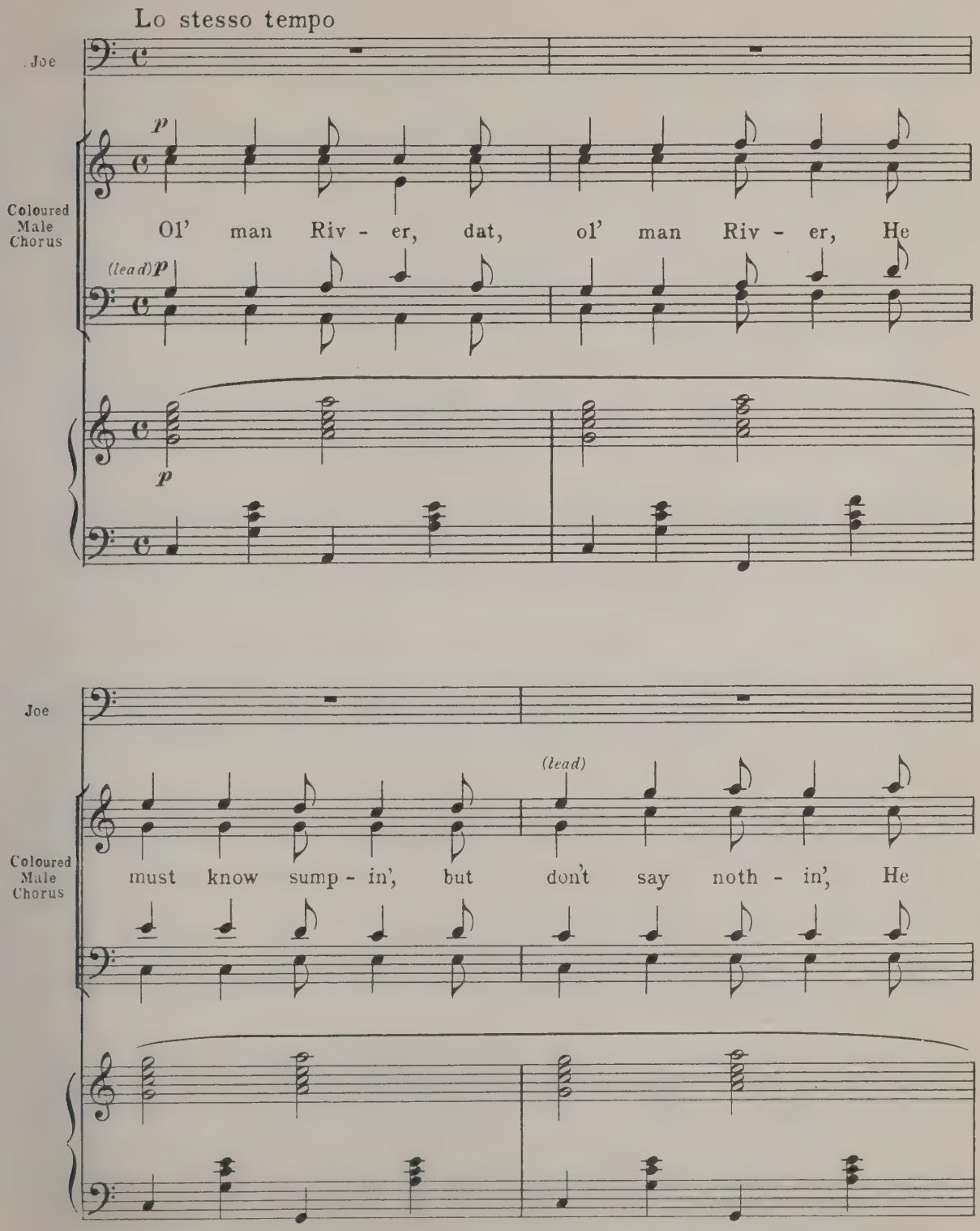

Lento
p JOE
VOICE
Piano
Dere's an ol' man called de Mis - sis - sip - pi,
p
Dat's de ol' man dat I'd like to be; What does he care if de
world's got trou-bles? What does he care if de land ain't free?
colla voce
Con sentimento
pp
Ol' man Riv - er, dat ol' man Riv - er, He mus' know sump - in', But
pp

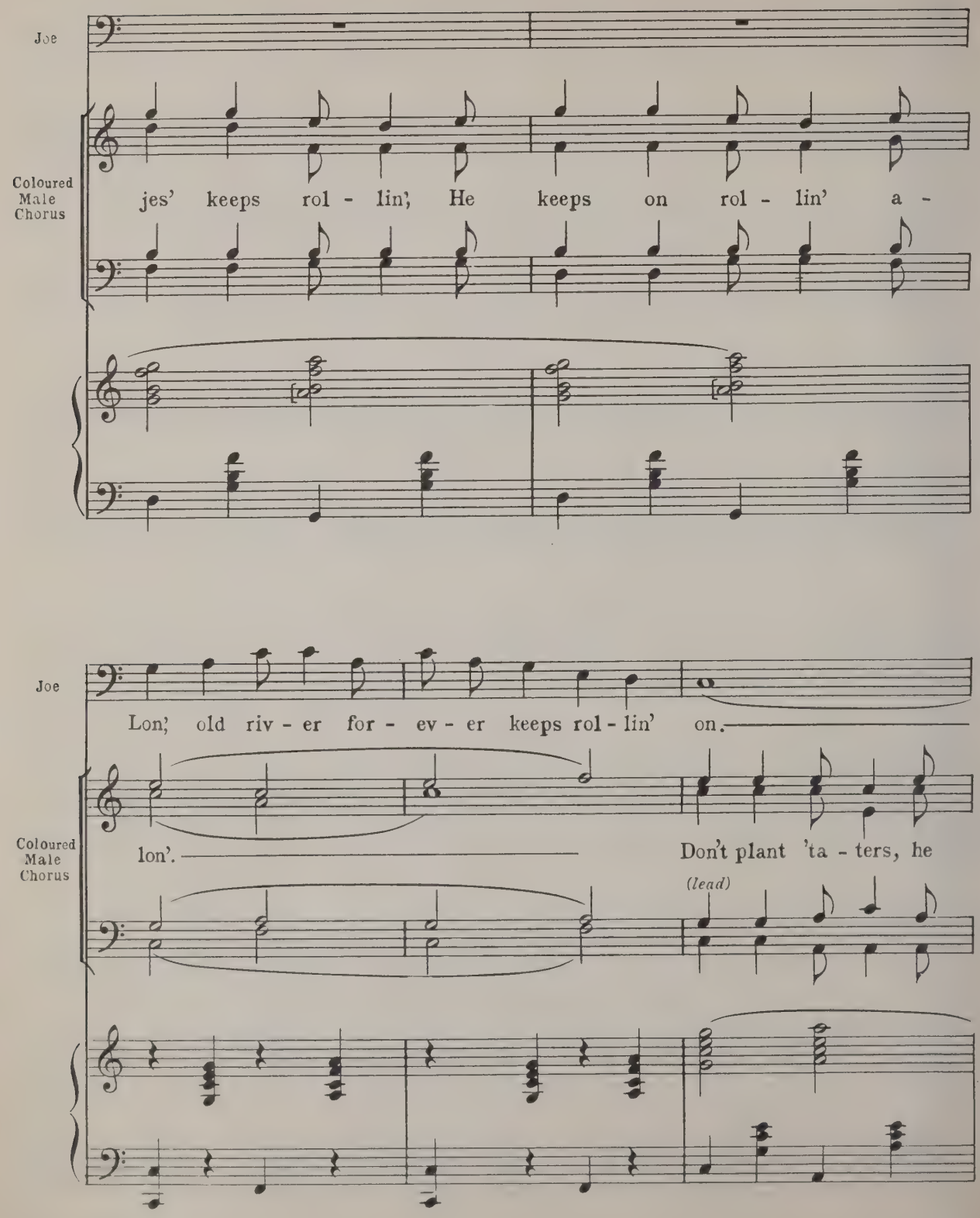

don't say noth - in', He just keeps rol - lin', He keeps on rol - lin' a -
lon'. He don't plant 'ta - ters, He
mf
p
don't plant cot - ton, An' dem dat plant 'em is soon for - got - ten, But
Ol' man Riv - er, He jes keeps rol - lin' a - lon'.
mf

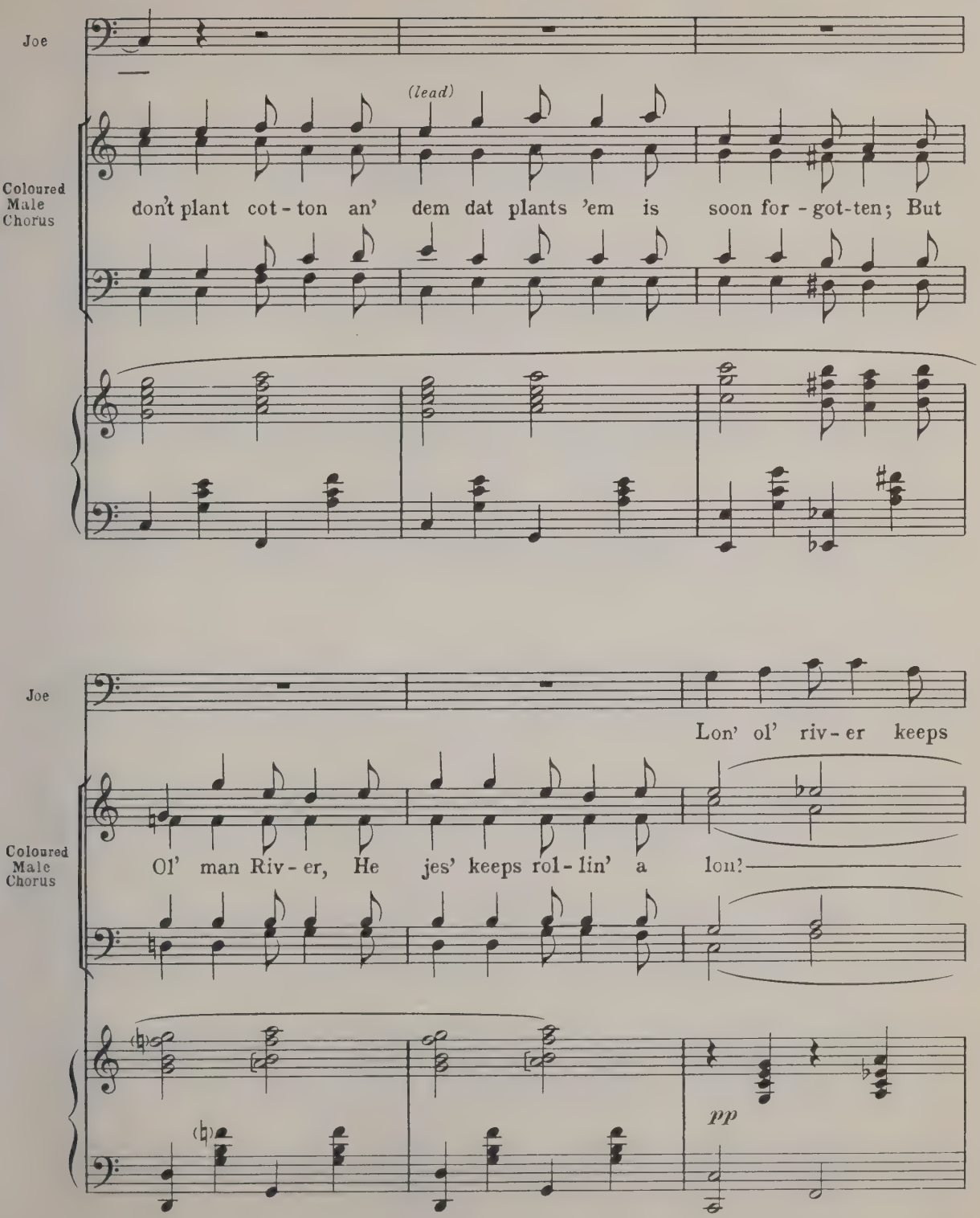
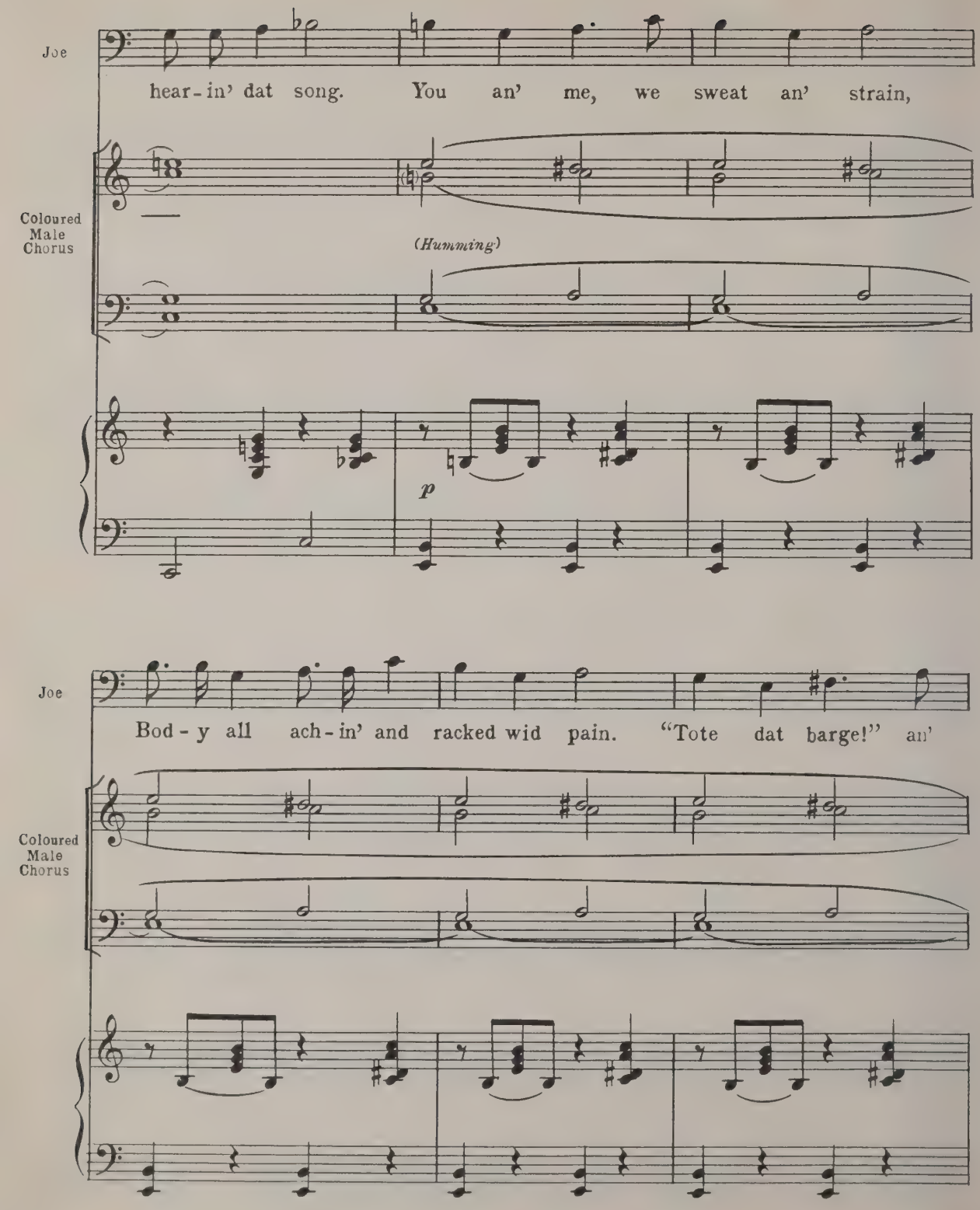

mp
You an' me we sweat an' strain,
mp
Bod - y all ach - in' an' racked wid pain. "Tote dat barge!"
"Lift dat bale!" Git a lit - tle drunk an' you'll
p
land in jail Ah gits wear - y an' sick of try - in; Ah'm
pp
cresc.

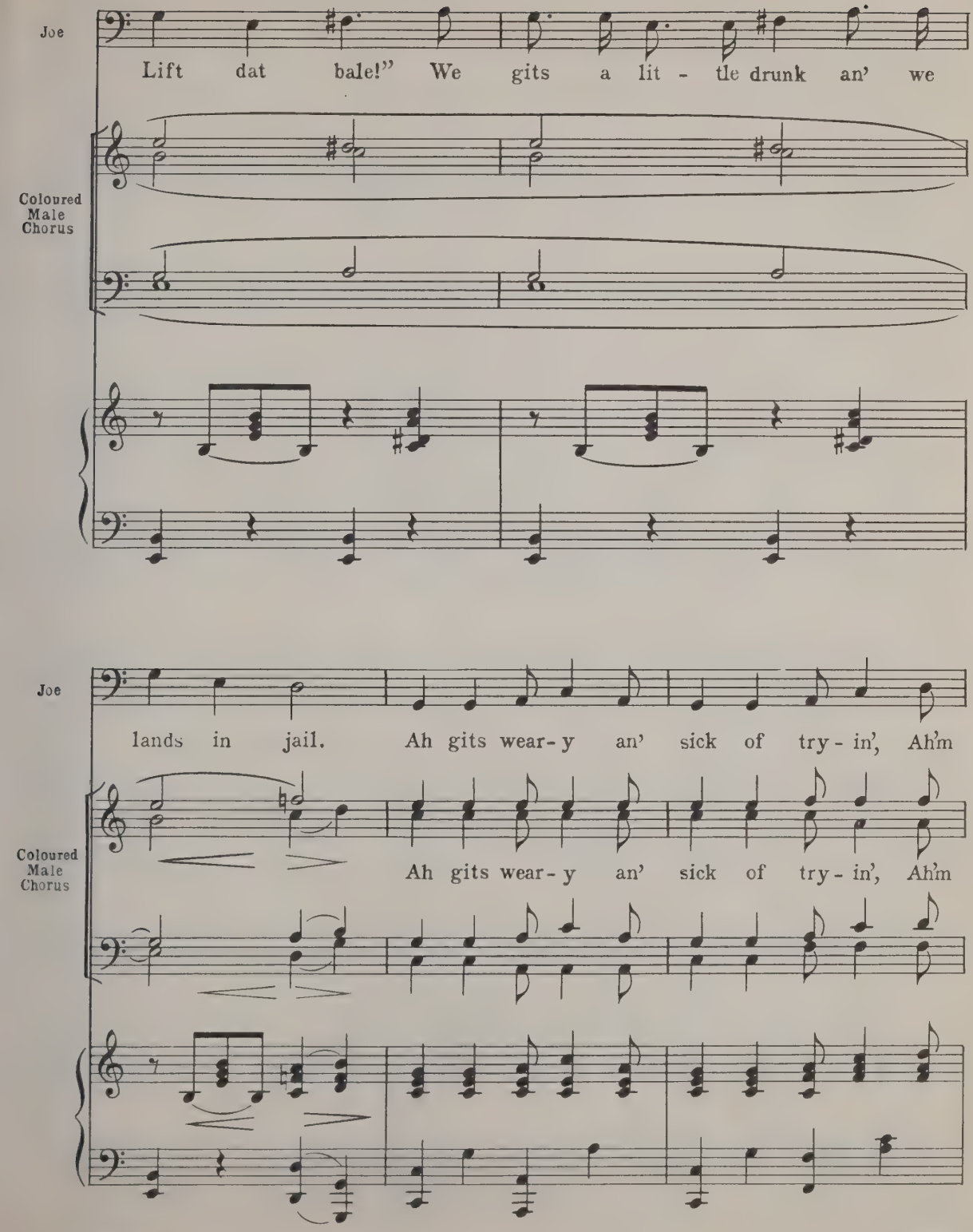
Chappell

tired of liv - in' an' scared of dy - in', But ol' man Riv - er, He
f
f cresc.
jes' keeps rol - lin' a - lon!
Horns
allarg.
ffz
fp
Moderato
pp
Col - oured folks work on de Mis - sis - sip - pi,
(Stevedores appear carrying various loads and group around Joe)
pp
(Curtains close in on group)
Col-oured folks work while de white folks play Pul - lin' dose boats, from de

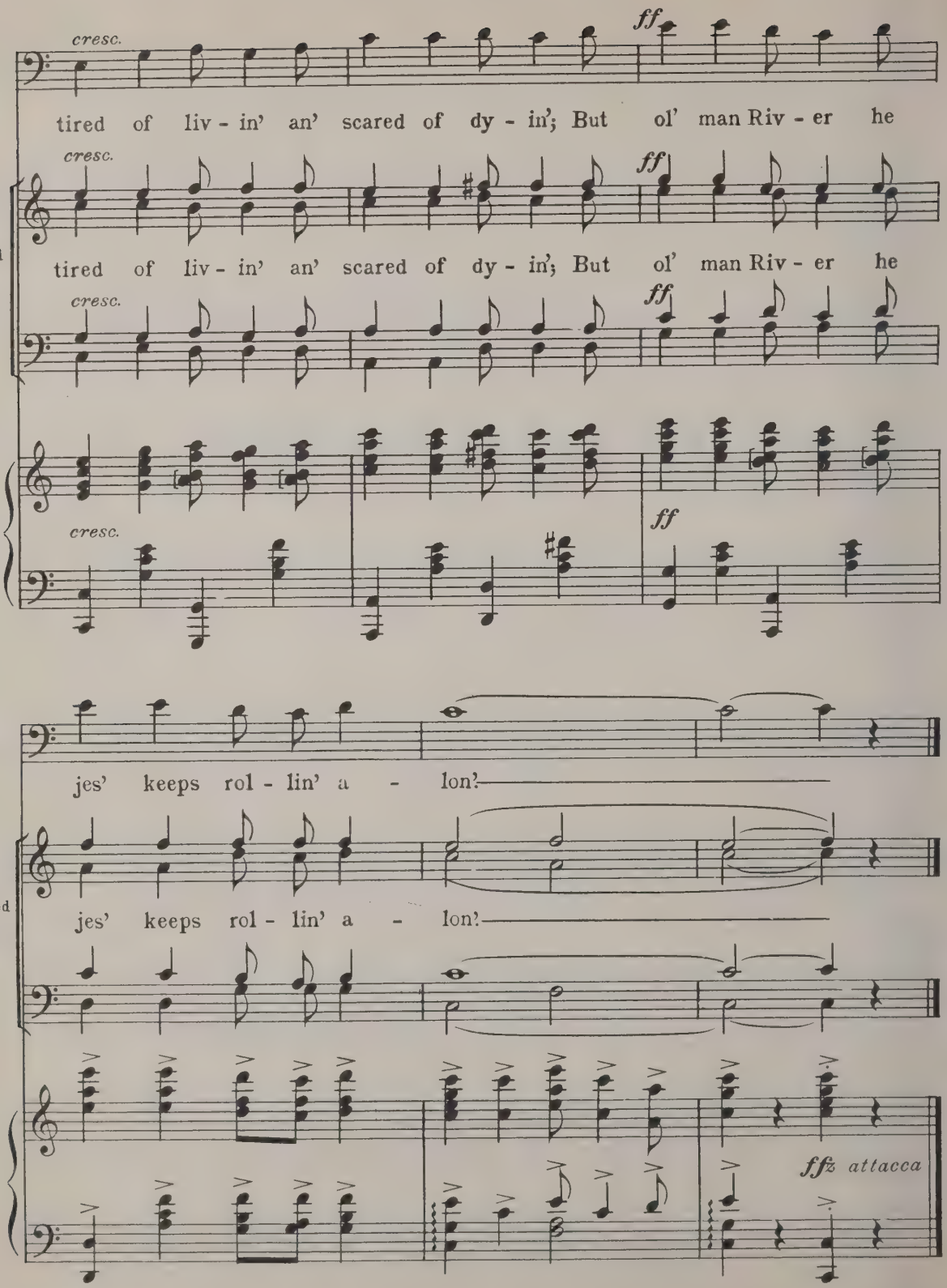

down to sun - set Git - tin' no rest till de judg - ment day.
Mosso
COLOURED MALE CHORUS
p
Don't look up, an' don't look down, You don't dast make de
Violins
p
white boss frown. Bend your knees an'
3
bow yo' head, An' pull dat rope un - til you're dead.
rall.
3
rall.

a tempo.
mf JOE
Let me go 'way from de Mis - sis - sip - pi,
mf a tempo.
Let me go 'way from de white man boss.
Show me dat stream called de Riv - er Jor - dan
dim
Dat's de ol' stream dat I long to cross.
espr.
rit.
f


Lo stesso tempo
Joe
p
Coloured Male Chorus
Ol' man Riv - er, dat, ol' man Riv - er, He
(lead) p
p
Joe
(lead)
Coloured Male Chorus
must know sump - in', but don't say noth - in', He


Joe
Coloured Male Chorus
jes' keeps rol - lin', He keeps on rol - lin' a -
Joe
Lon', old riv - er for - ev - er keeps rol - lin' on.
Coloured Male Chorus
lon'.
Don't plant 'ta - ters, he
(lead)

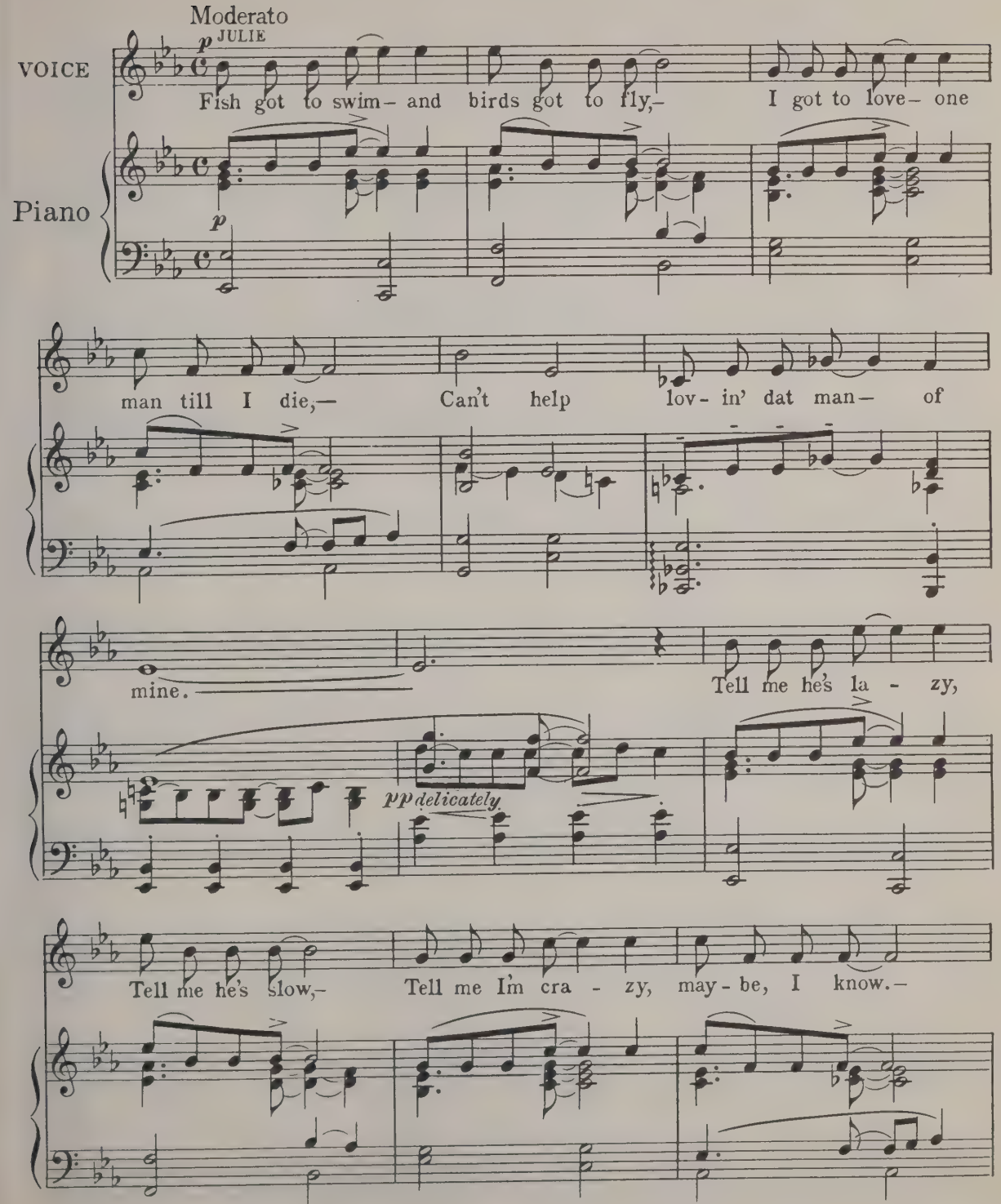

Joe
(lead)
Coloured Male Chorus
don't plant cot - ton an' dem dat plants 'em is soon for - got-ten; But
Joe
Lon' ol' riv - er keeps
Coloured Male Chorus
Ol' man Riv - er, He jes' keeps rol - lin' a lon!
pp

Joe
hear-in' dat song. You an' me, we sweat an' strain,
Coloured Male Chorus
(Humming)
p
Joe
Bod-y all ach-in' and racked wid pain. "Tote dat barge!" an'
Coloured Male Chorus


Joe
Lift dat bale!" We gits a lit - tle drunk an' we
Coloured Male Chorus
Joe
lands in jail. Ah gits wear - y an' sick of try - in', Ah'm
Coloured Male Chorus
Ah gits wear - y an' sick of try - in', Ah'm

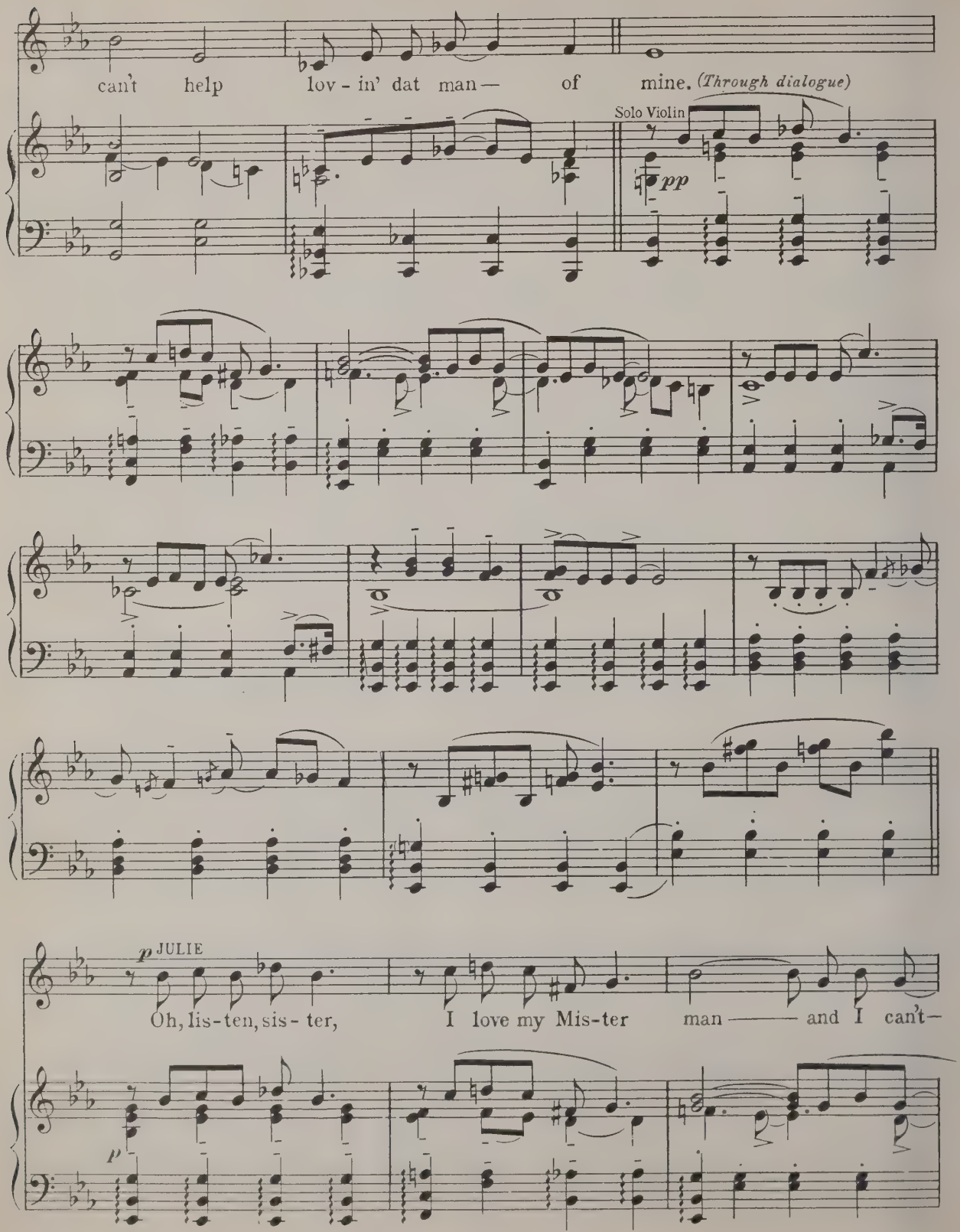

Joe
cresc.
ff
tired of liv - in' an' scared of dy - in'; But ol' man Riv - er he
Coloured Male Chorus
cresc.
ff
tired of liv - in' an' scared of dy - in'; But ol' man Riv - er he
cresc.
ff
Joe
jes' keeps rol - lin' a - lon'
Coloured Male Chorus
jes' keeps rol - lin' a - lon'
ffz attacca

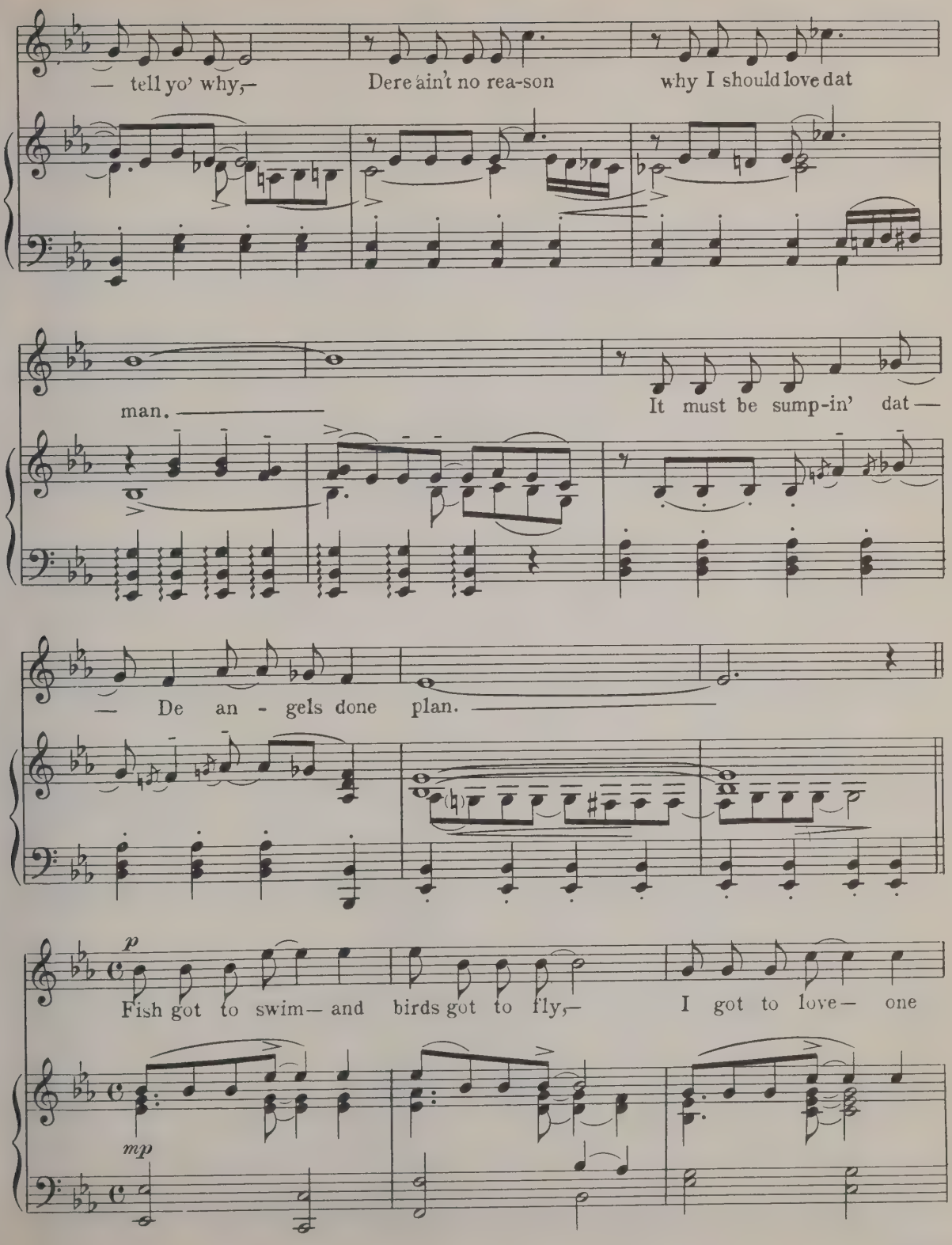
Can't Help Lovin' Dat Man

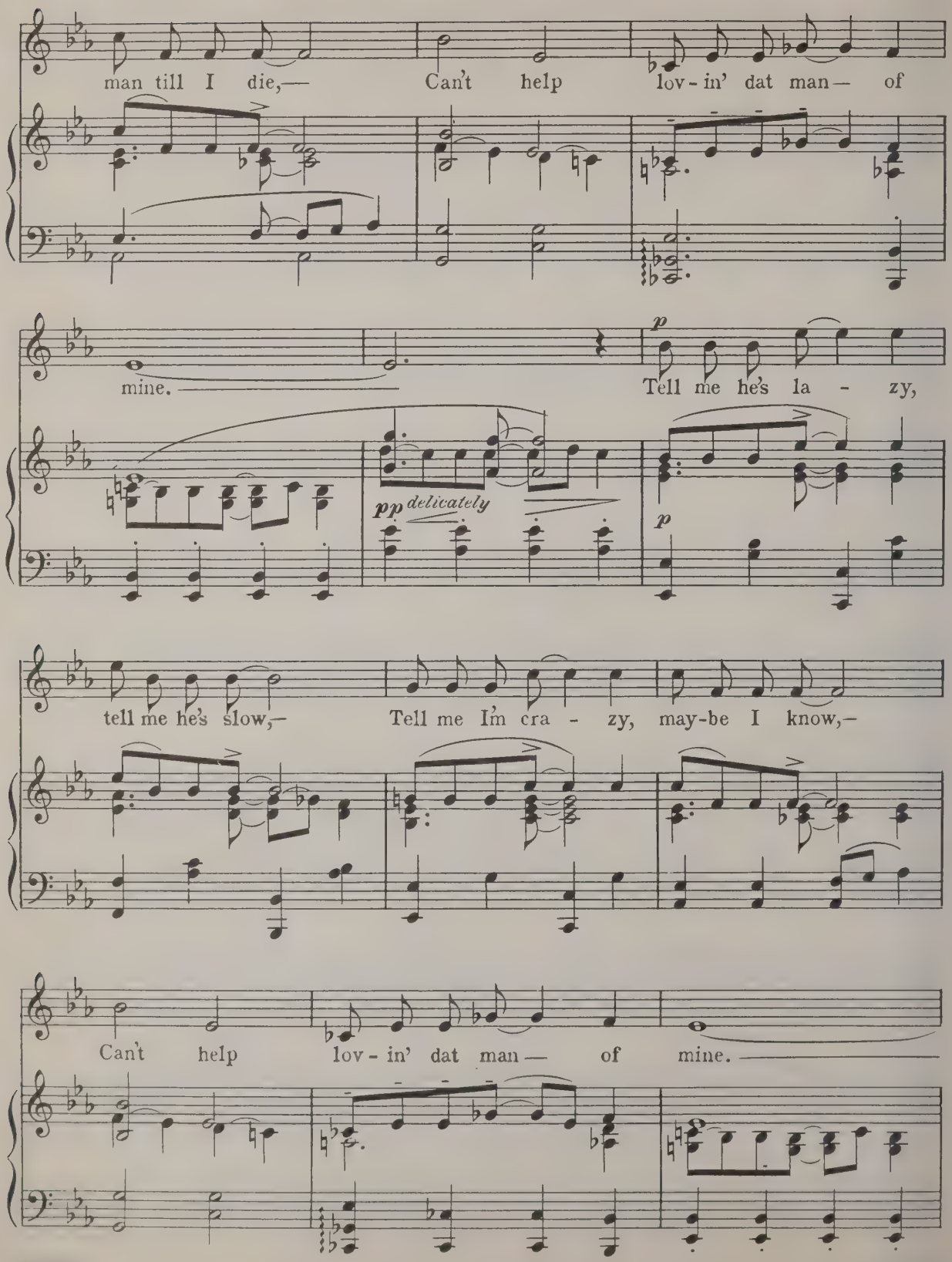
(Julie, Queenie, Magnolia, Joe and Mixed Quartet)

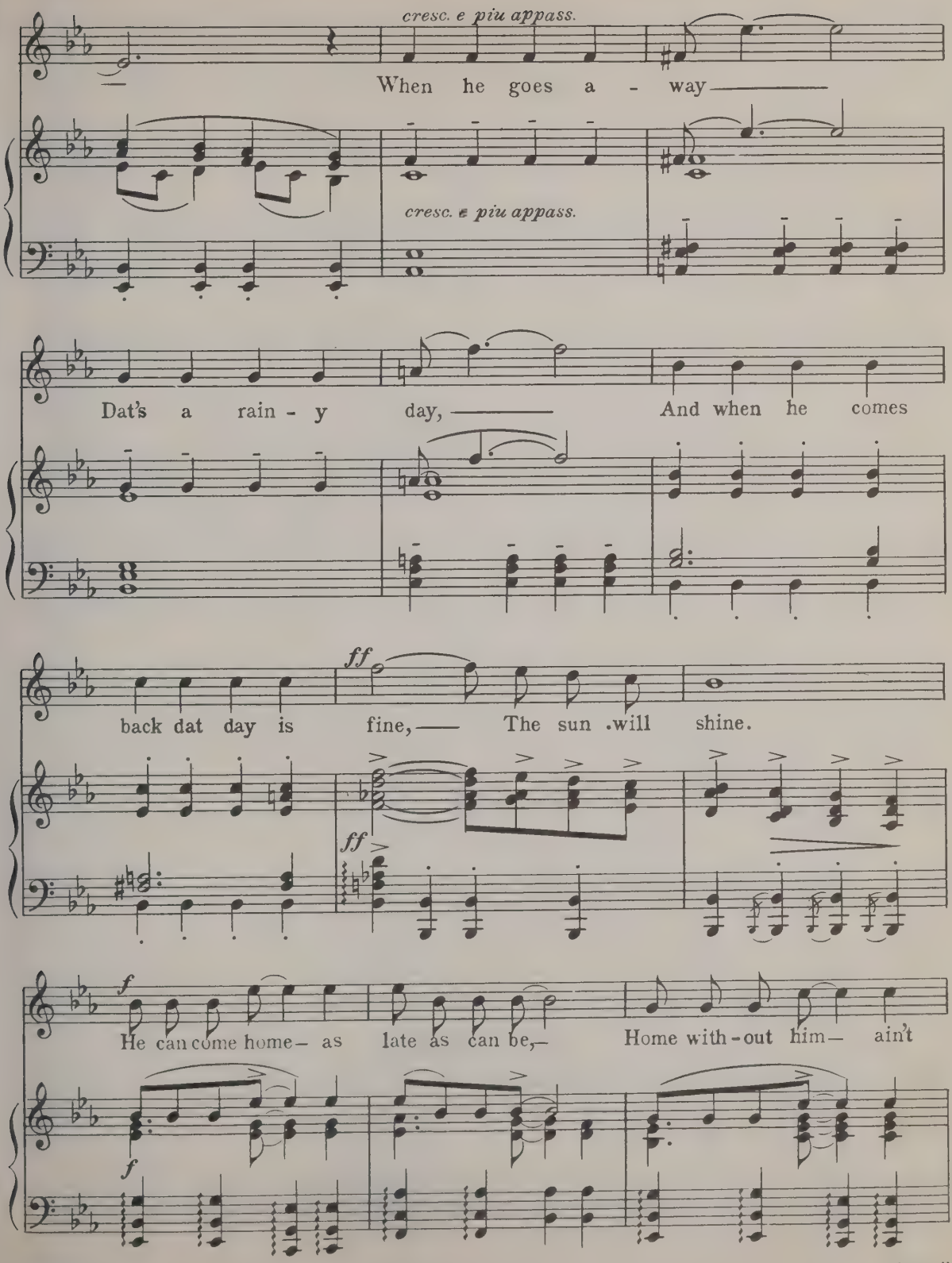

Moderato
p JULIE
VOICE
Piano
Fish got to swim– and birds got to fly,– I got to love– one
man till I die,– Can't help lov- in' dat man– of
mine. Tell me he's la - zy,
pp delicately
Tell me he's slow,– Tell me I'm cra - zy, may- be, I know.–

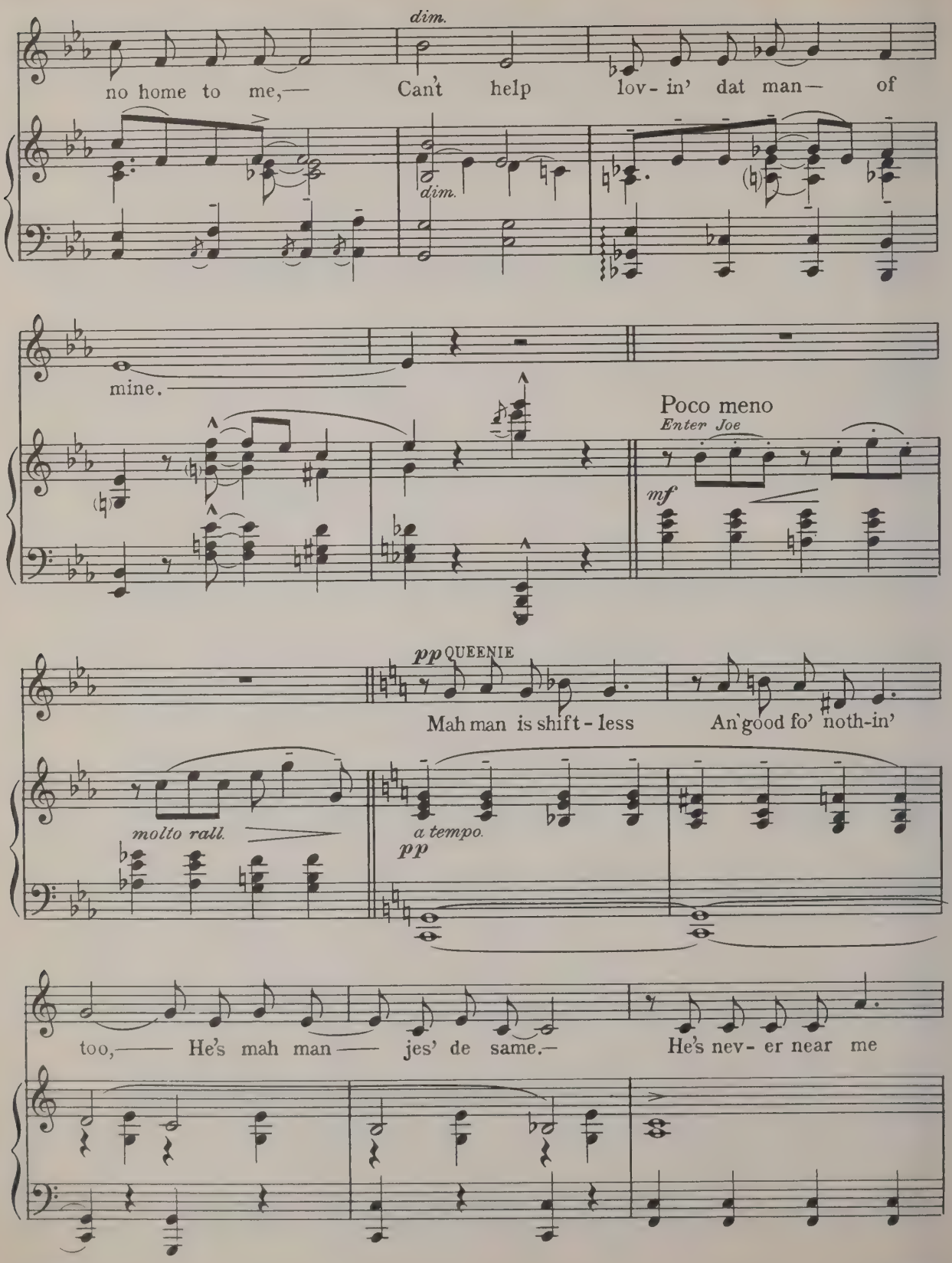
Chappell

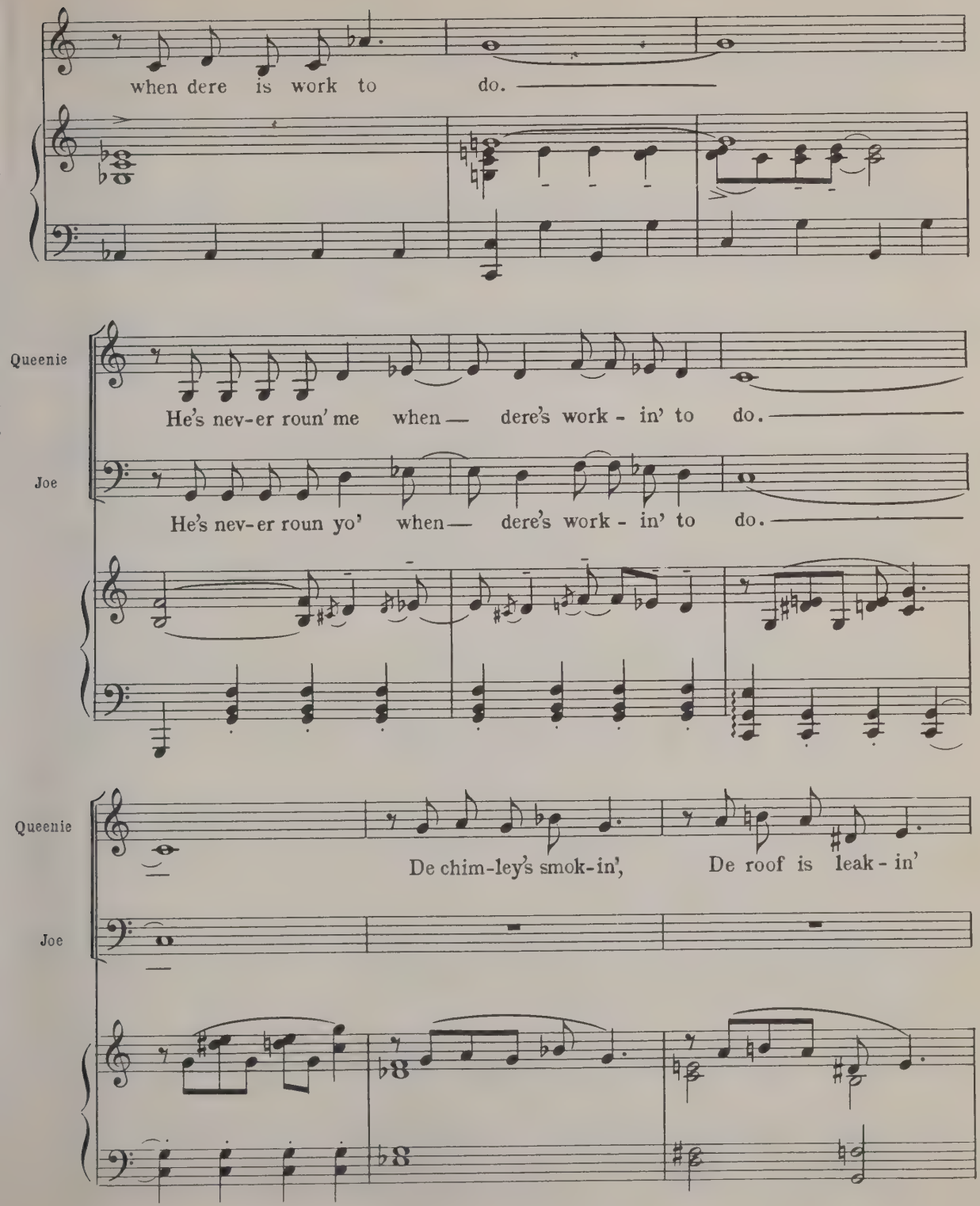

can't help lov - in' dat man— of mine. (Through dialogue)
Solo Violin
pp
p JULIE
Oh, lis-ten, sis- ter, I love my Mis-ter man —— and I can't—
p

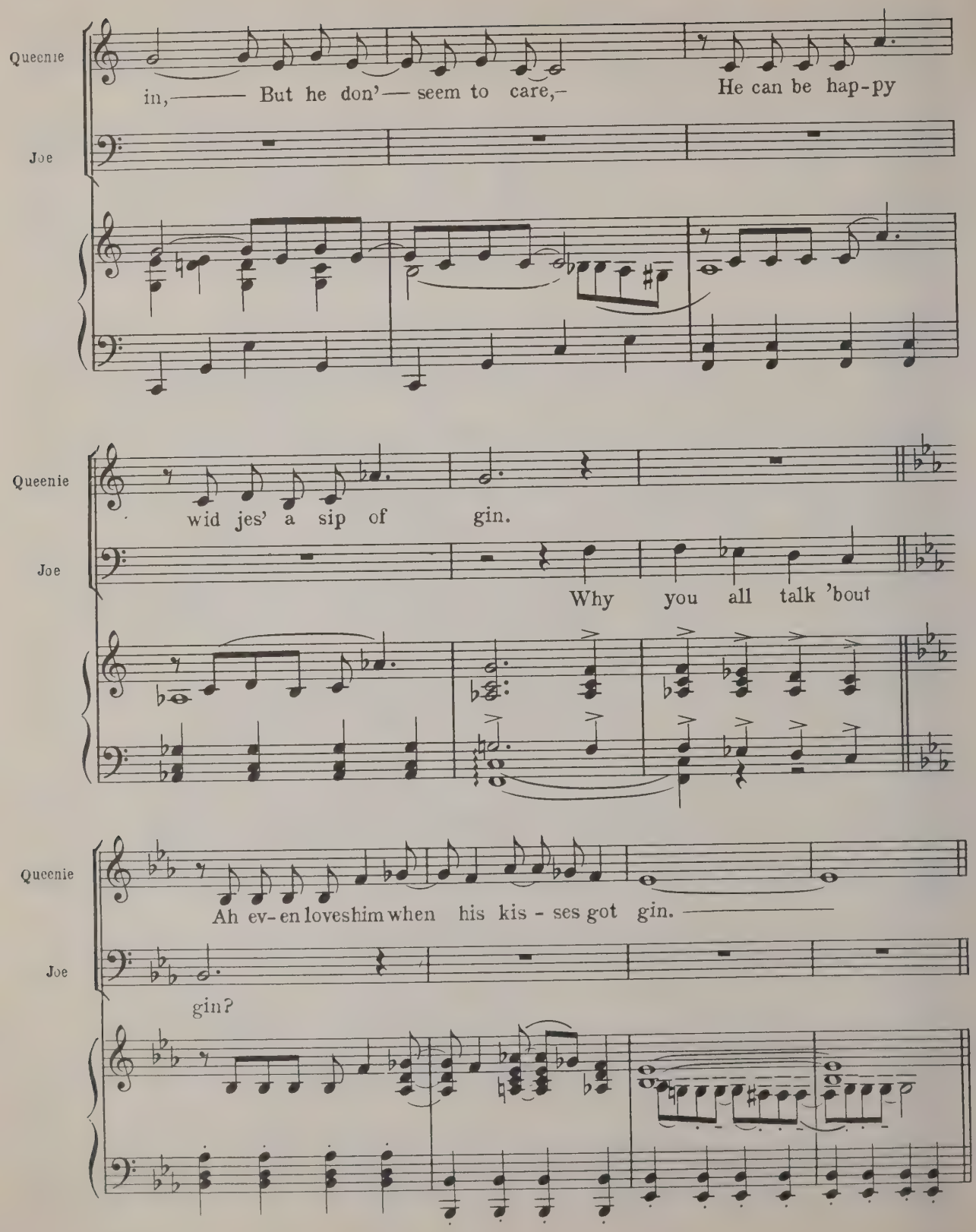

— tell yo' why,—
Dere ain't no rea-son
why I should love dat
man.
It must be sump-in' dat—
— De an - gels done plan.
p
Fish got to swim— and birds got to fly,—
I got to love— one
mp


man till I die,— Can't help lov-in' dat man— of
mine.
Tell me he's la - zy,
pp delicately
p
tell me he's slow,— Tell me I'm cra - zy, may-be I know,—
Can't help lov-in' dat man— of mine.

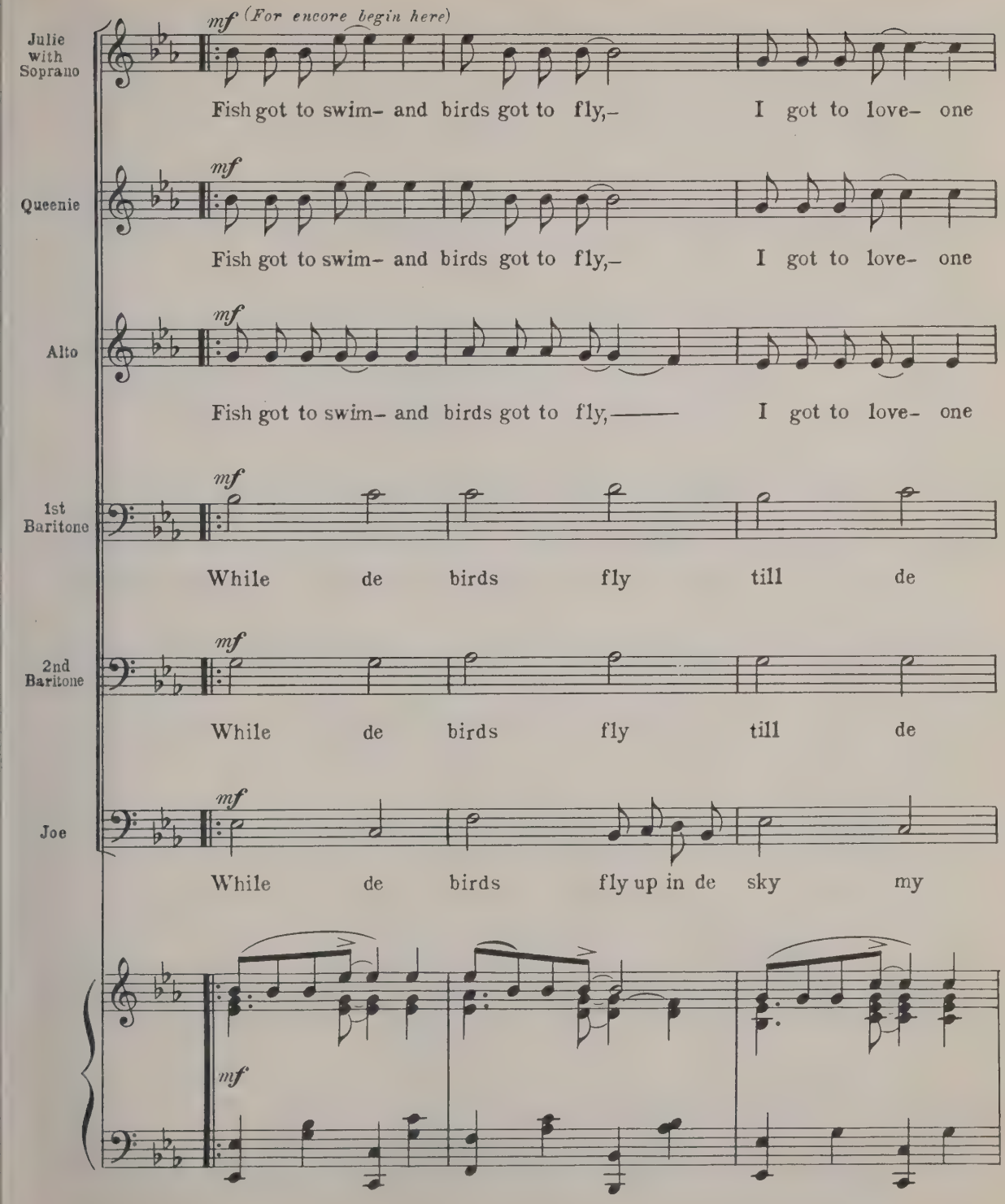

cresc. e piu appass.
When he goes a - way
cresc. e piu appass.
Dat's a rain - y day,
And when he comes
ff
back dat day is fine,
The sun will shine.
ff
f
He can come home - as late as can be,
Home with - out him - ain't
f

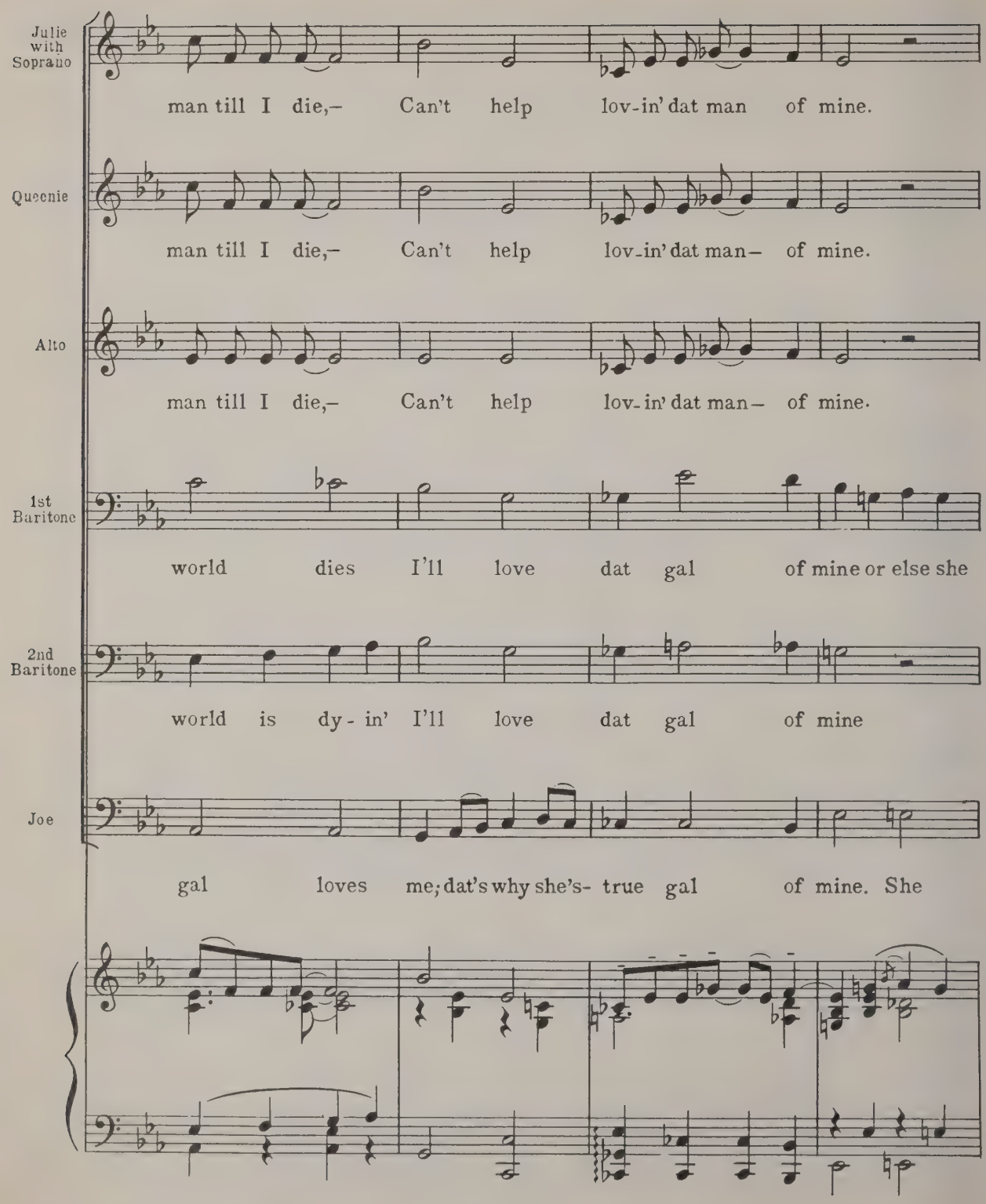

dim.
no home to me,—
Can't help lov- in' dat man— of
dim.
mine.
Poco meno
Enter Joe
mf
pp QUEENIE
Mah man is shift - less
An' good fo' noth-in'
molto rall.
a tempo.
pp
too,—— He's mah man —— jes' de same.—
He's nev- er near me

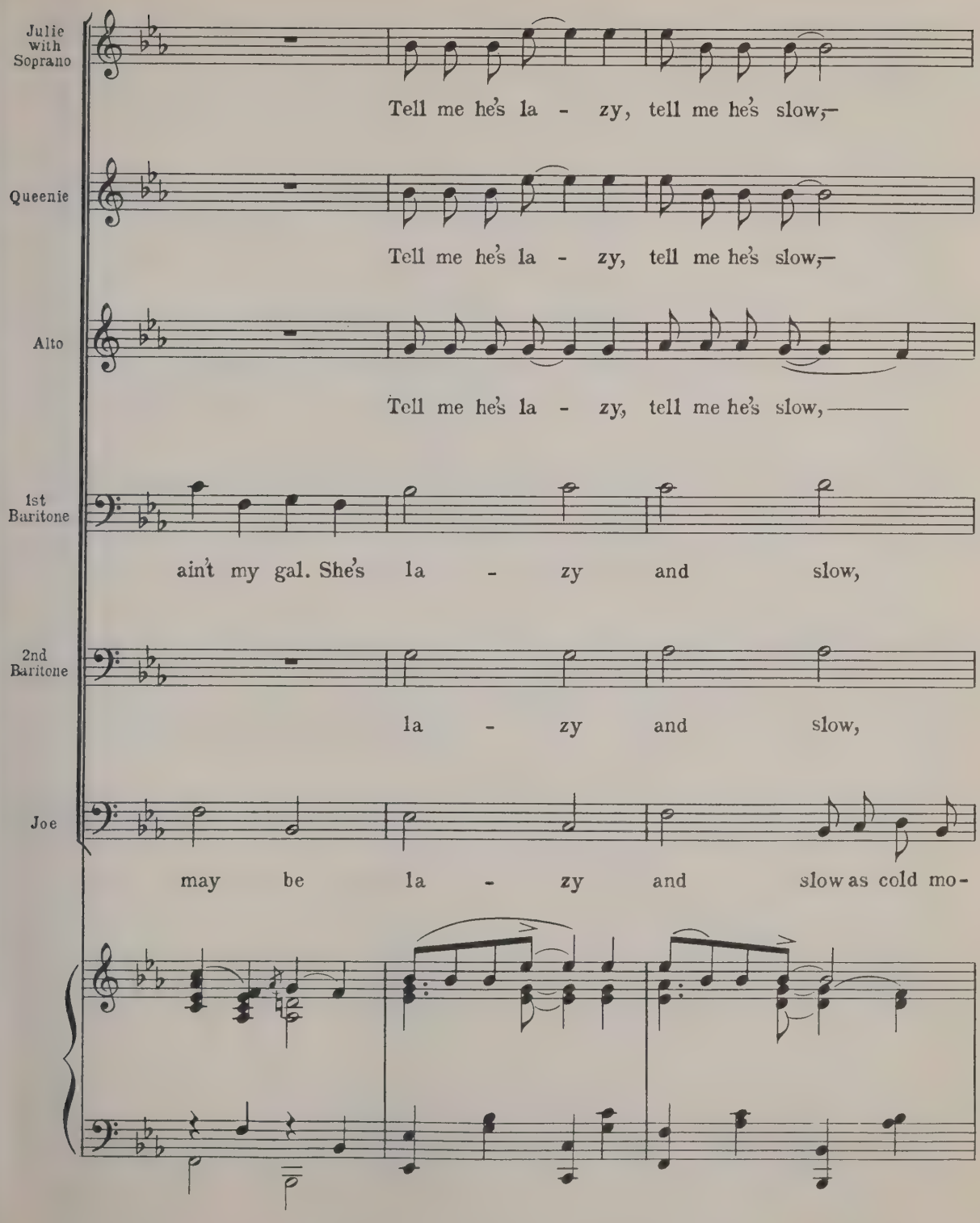

when dere is work to do.
Queenie
He's nev-er roun' me when — dere's work - in' to do.
Joe
He's nev-er roun yo' when — dere's work - in' to do.
Queenie
De chim-ley's smok-in', De roof is leak - in'
Joe

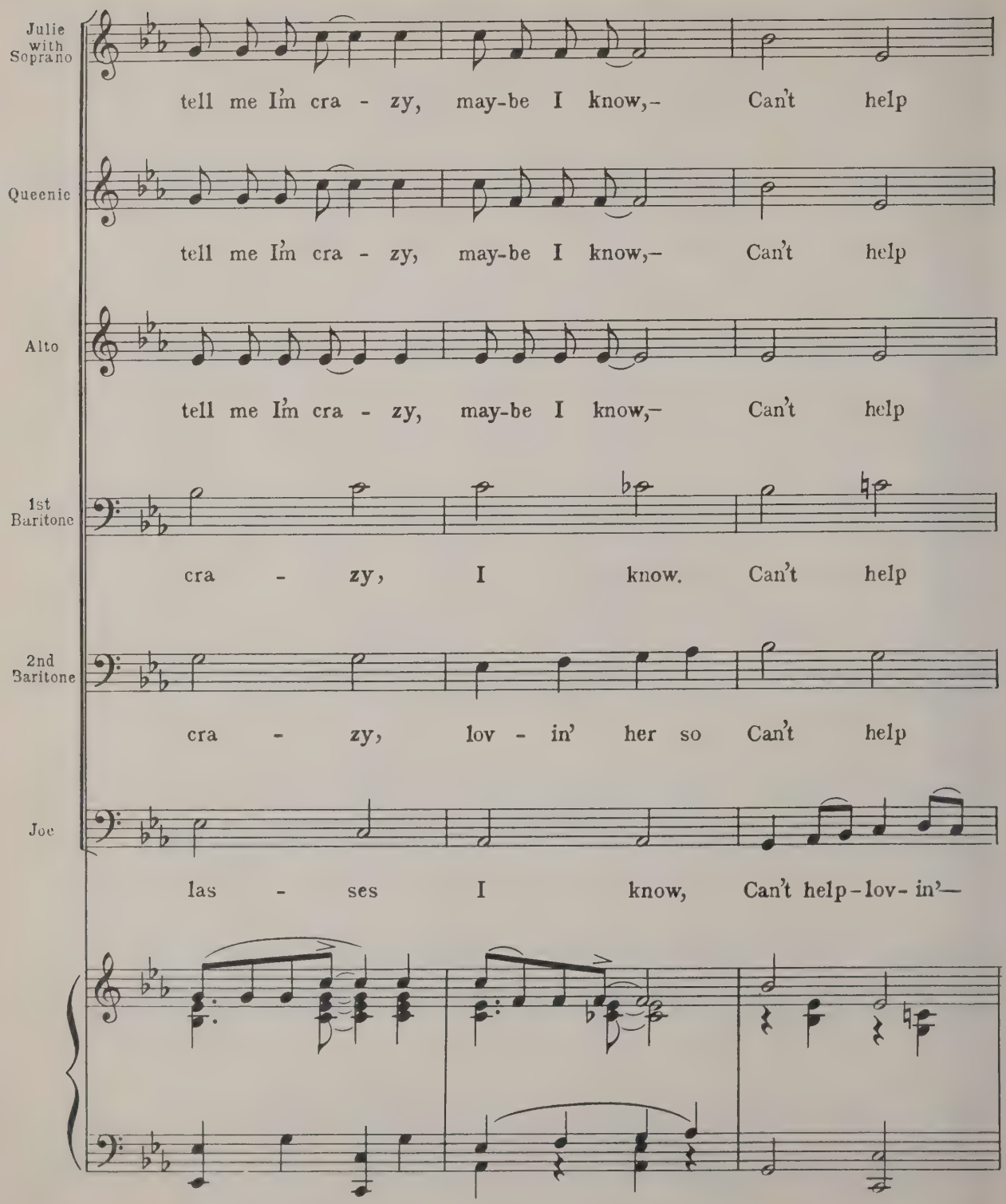

Queenie
in, —— But he don'— seem to care,— He can be hap-py
Joe
Queenie
wid jes' a sip of gin.
Joe
Why you all talk 'bout
Queenie
Ah ev-en loveshim when his kis - ses got gin. ——
Joe
gin?

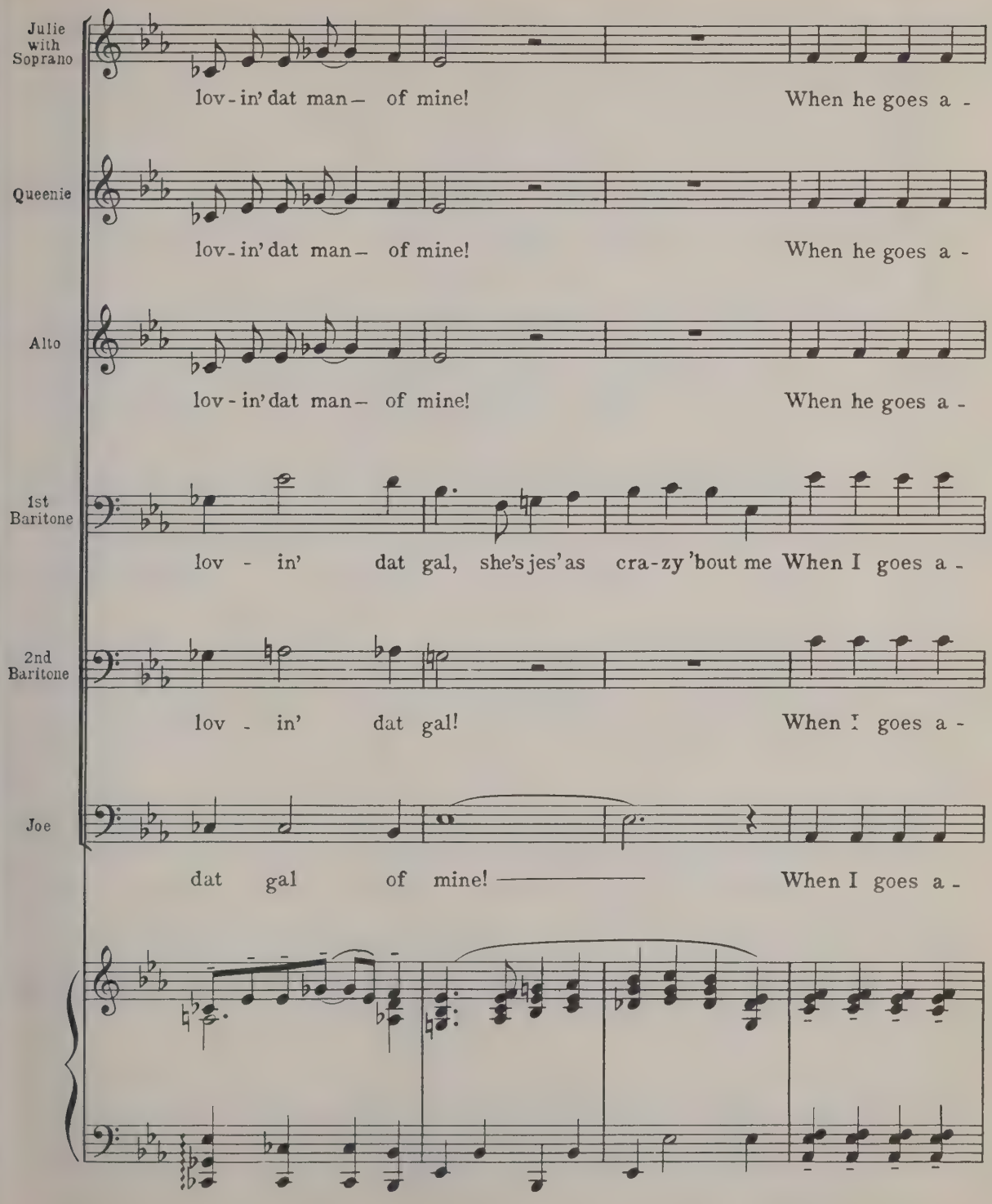
Chappell

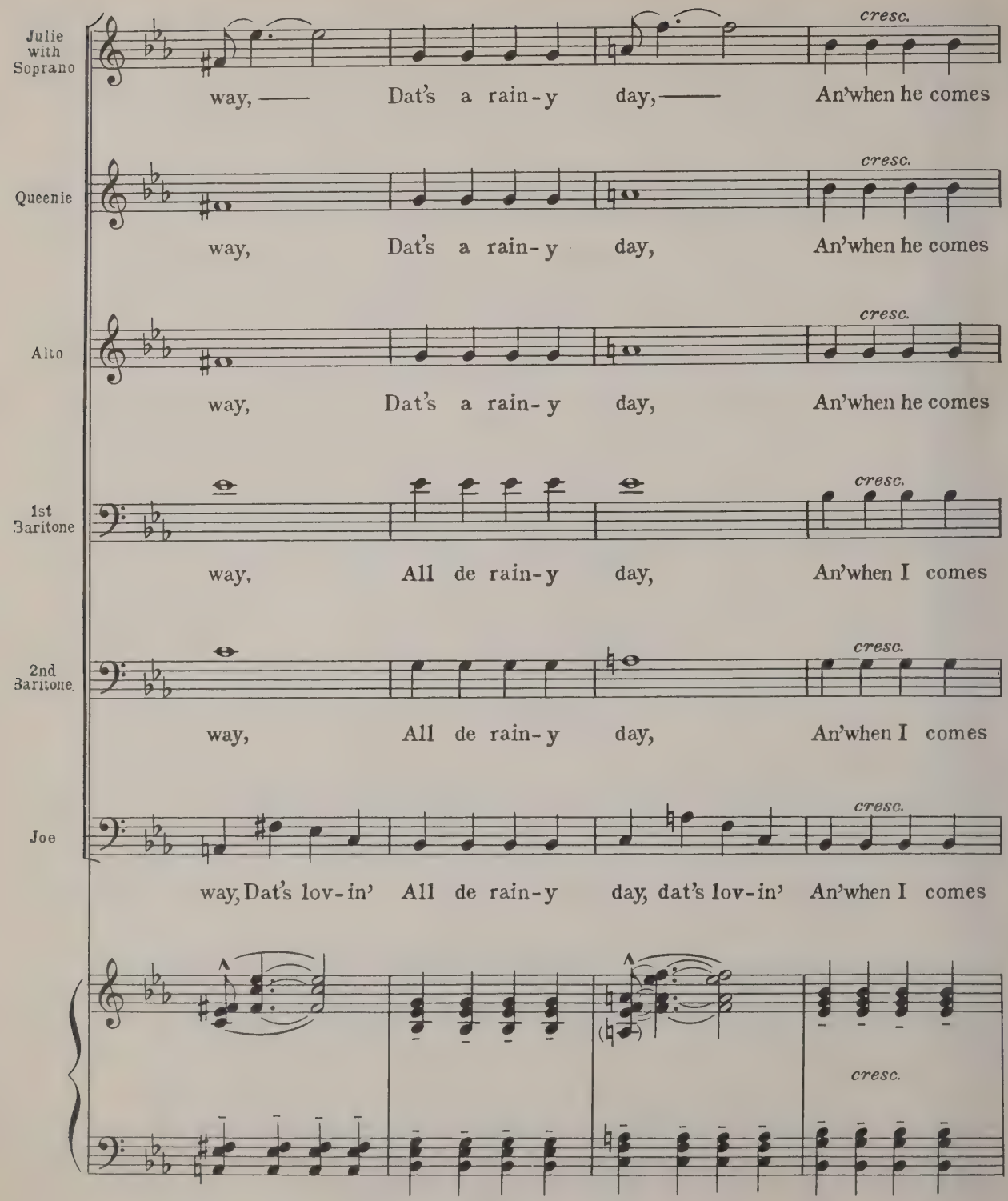

Julie with Soprano
mf (For encore begin here)
Fish got to swim– and birds got to fly,– I got to love– one
Queenie
mf
Fish got to swim– and birds got to fly,– I got to love– one
Alto
mf
Fish got to swim– and birds got to fly,—— I got to love– one
1st Baritone
mf
While de birds fly till de
2nd Baritone
mf
While de birds fly till de
Joe
mf
While de birds fly up in de sky my
mf

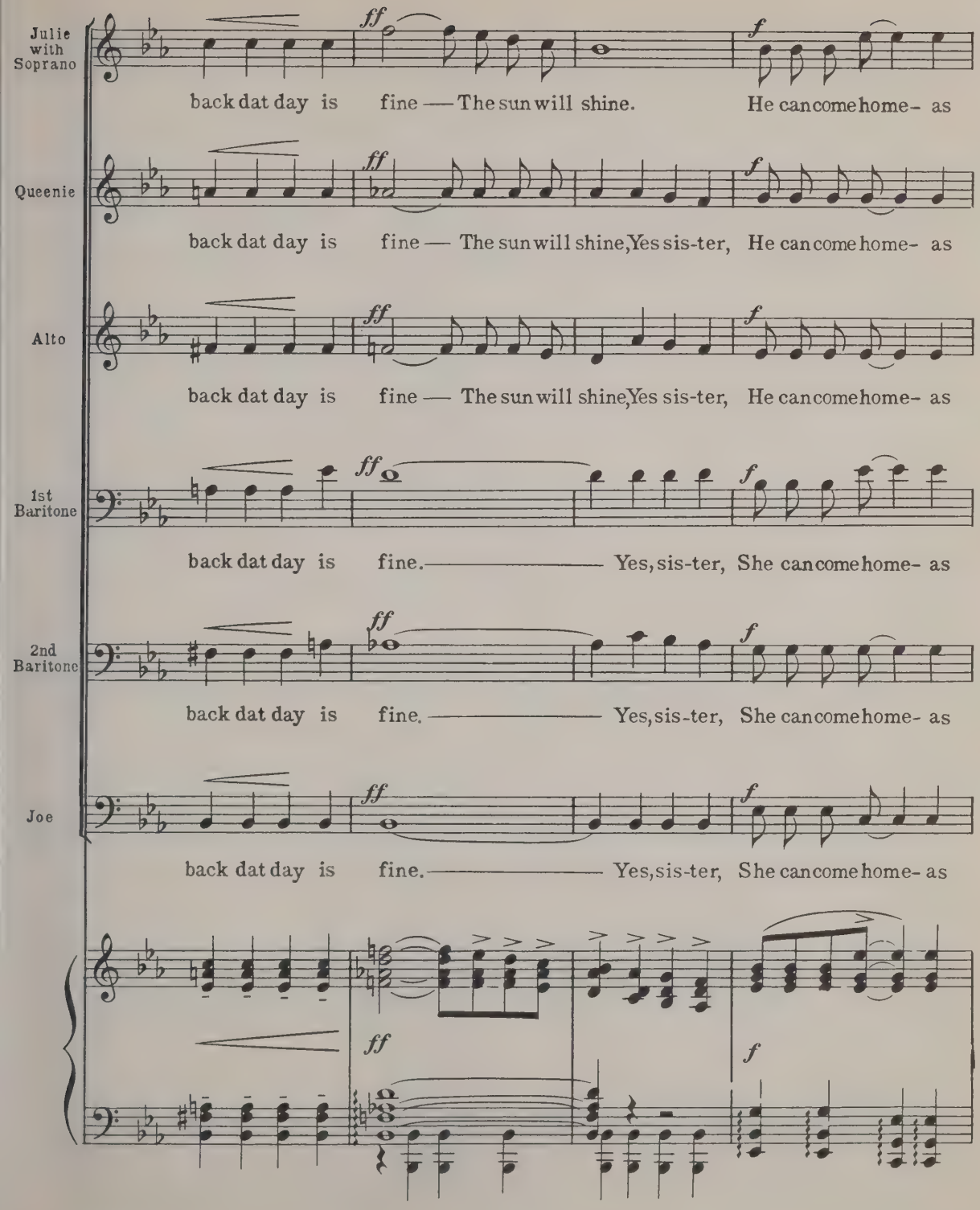

Julie with Soprano
man till I die,– Can't help lov-in' dat man of mine.
Queenie
man till I die,– Can't help lov-in' dat man– of mine.
Alto
man till I die,– Can't help lov-in' dat man– of mine.
1st Baritone
world dies I'll love dat gal of mine or else she
2nd Baritone
world is dy-in' I'll love dat gal of mine
Joe
gal loves me; dat's why she's- true gal of mine. She

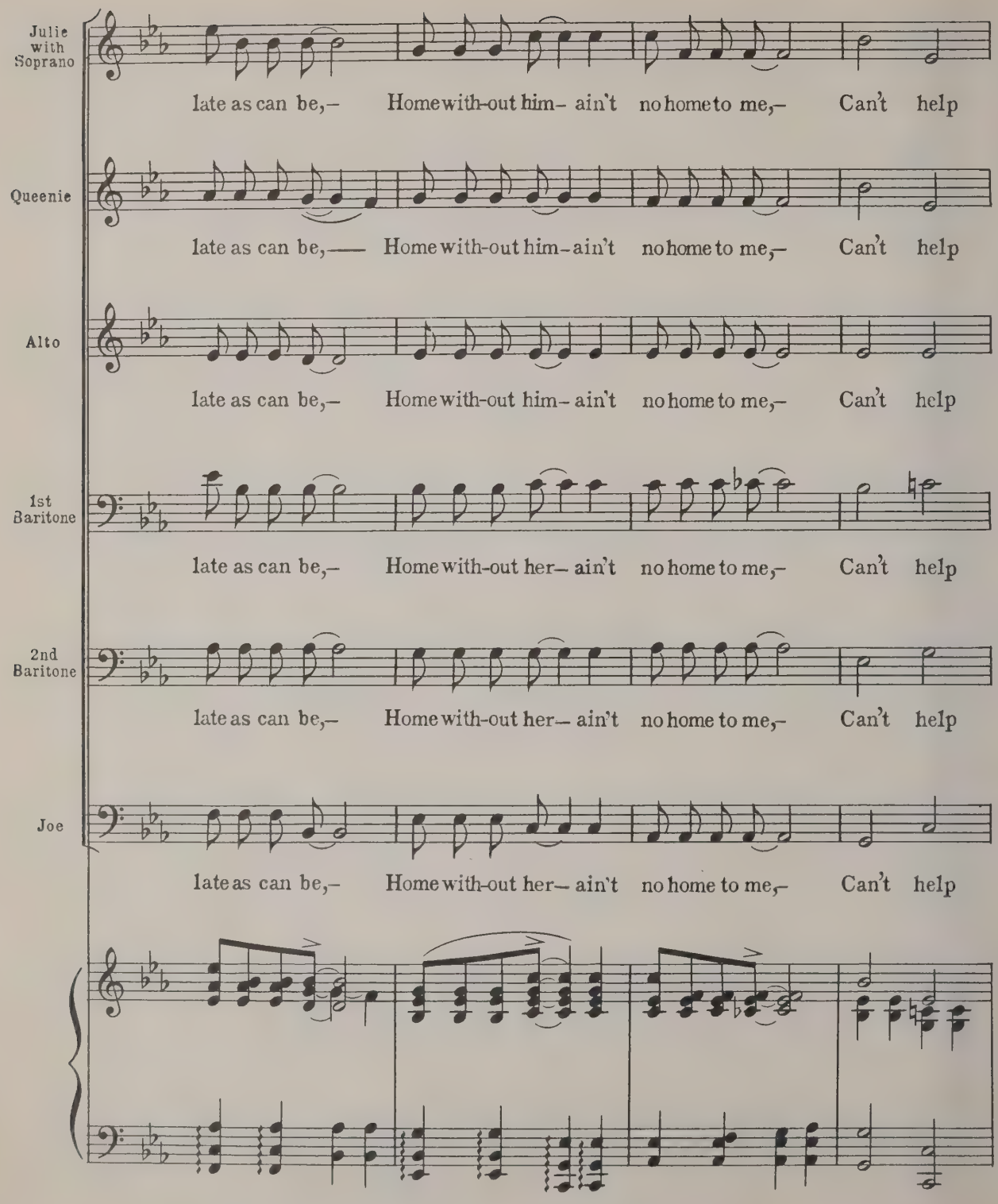

Julie with Soprano
Tell me he's la - zy, tell me he's slow;—
Queenie
Tell me he's la - zy, tell me he's slow;—
Alto
Tell me he's la - zy, tell me he's slow,———
1st Baritone
ain't my gal. She's la - zy and slow,
2nd Baritone
la - zy and slow,
Joe
may be la - zy and slow as cold mo-

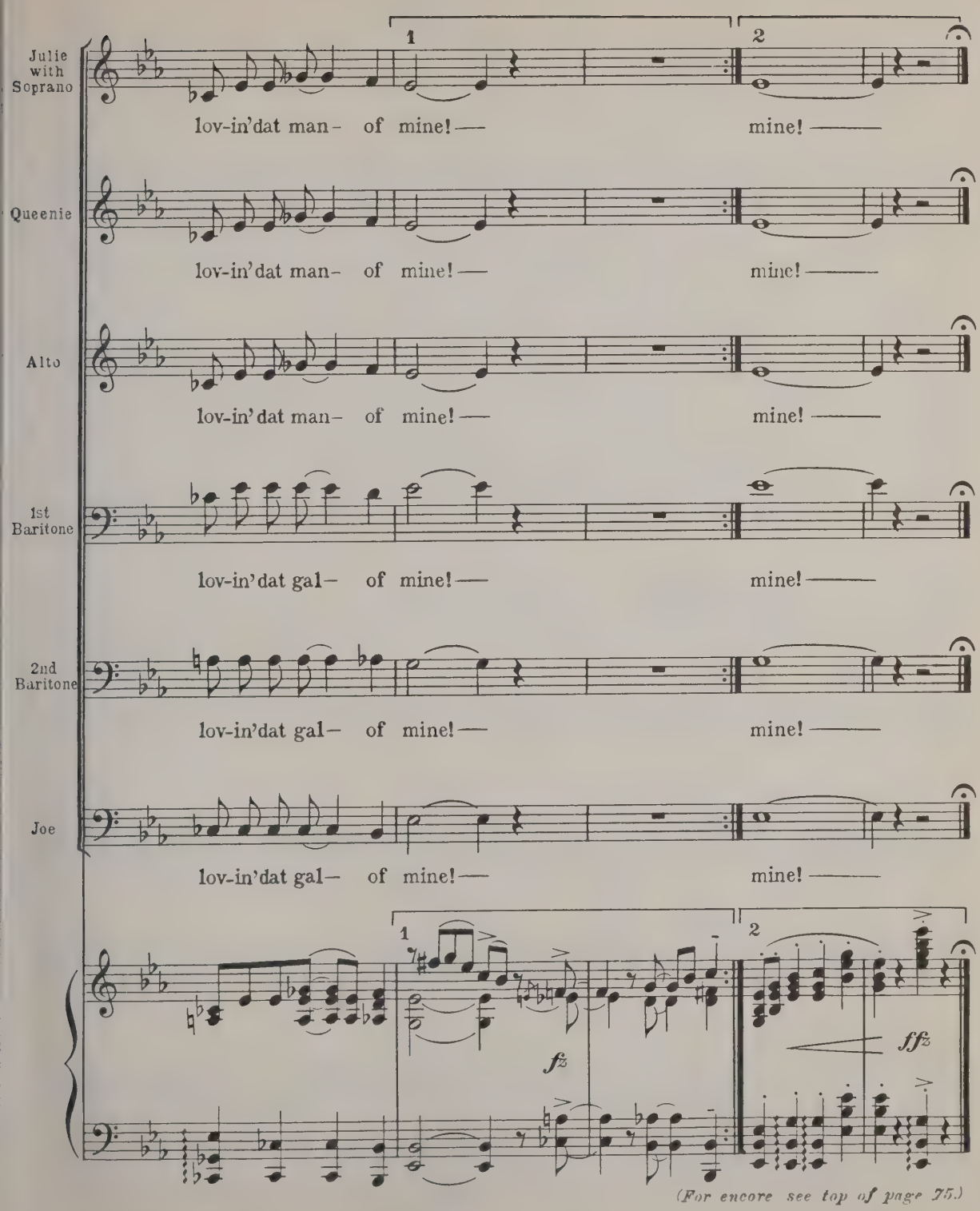

Julie with Soprano
tell me I'm cra - zy, may-be I know,- Can't help
Queenie
tell me I'm cra - zy, may-be I know,- Can't help
Alto
tell me I'm cra - zy, may-be I know,- Can't help
1st Baritone
cra - zy, I know. Can't help
2nd Baritone
cra - zy, lov - in' her so Can't help
Joe
las - ses I know, Can't help-lov-in'—


Julie with Soprano
lov - in' dat man — of mine! When he goes a -
Queenie
lov - in' dat man — of mine! When he goes a -
Alto
lov - in' dat man — of mine! When he goes a -
1st Baritone
lov - in' dat gal, she's jes' as cra-zy 'bout me When I goes a -
2nd Baritone
lov - in' dat gal! When I goes a -
Joe
dat gal of mine! When I goes a -


Julie with Soprano
way, — Dat's a rain-y day, — An'when he comes
cresc.
Queenie
way, Dat's a rain-y day, An'when he comes
cresc.
Alto
way, Dat's a rain-y day, An'when he comes
cresc.
1st Baritone
way, All de rain-y day, An'when I comes
cresc.
2nd Baritone
way, All de rain-y day, An'when I comes
cresc.
Joe
way, Dat's lov-in' All de rain-y day, dat's lov-in' An'when I comes
cresc.
cresc.


Julie with Soprano
back dat day is fine — The sun will shine. He can come home- as
Queenie
back dat day is fine — The sun will shine, Yes sis-ter, He can come home- as
Alto
back dat day is fine — The sun will shine, Yes sis-ter, He can come home- as
1st Baritone
back dat day is fine. — Yes, sis-ter, She can come home- as
2nd Baritone
back dat day is fine. — Yes, sis-ter, She can come home- as
Joe
back dat day is fine. — Yes, sis-ter, She can come home- as
ff
f


Julie with Soprano
late as can be,– Home with-out him– ain't no home to me,– Can't help
Queenie
late as can be,—— Home with-out him– ain't no home to me,– Can't help
Alto
late as can be,– Home with-out him– ain't no home to me,– Can't help
1st Baritone
late as can be,– Home with-out her– ain't no home to me,– Can't help
2nd Baritone
late as can be,– Home with-out her– ain't no home to me,– Can't help
Joe
late as can be,– Home with-out her– ain't no home to me,– Can't help

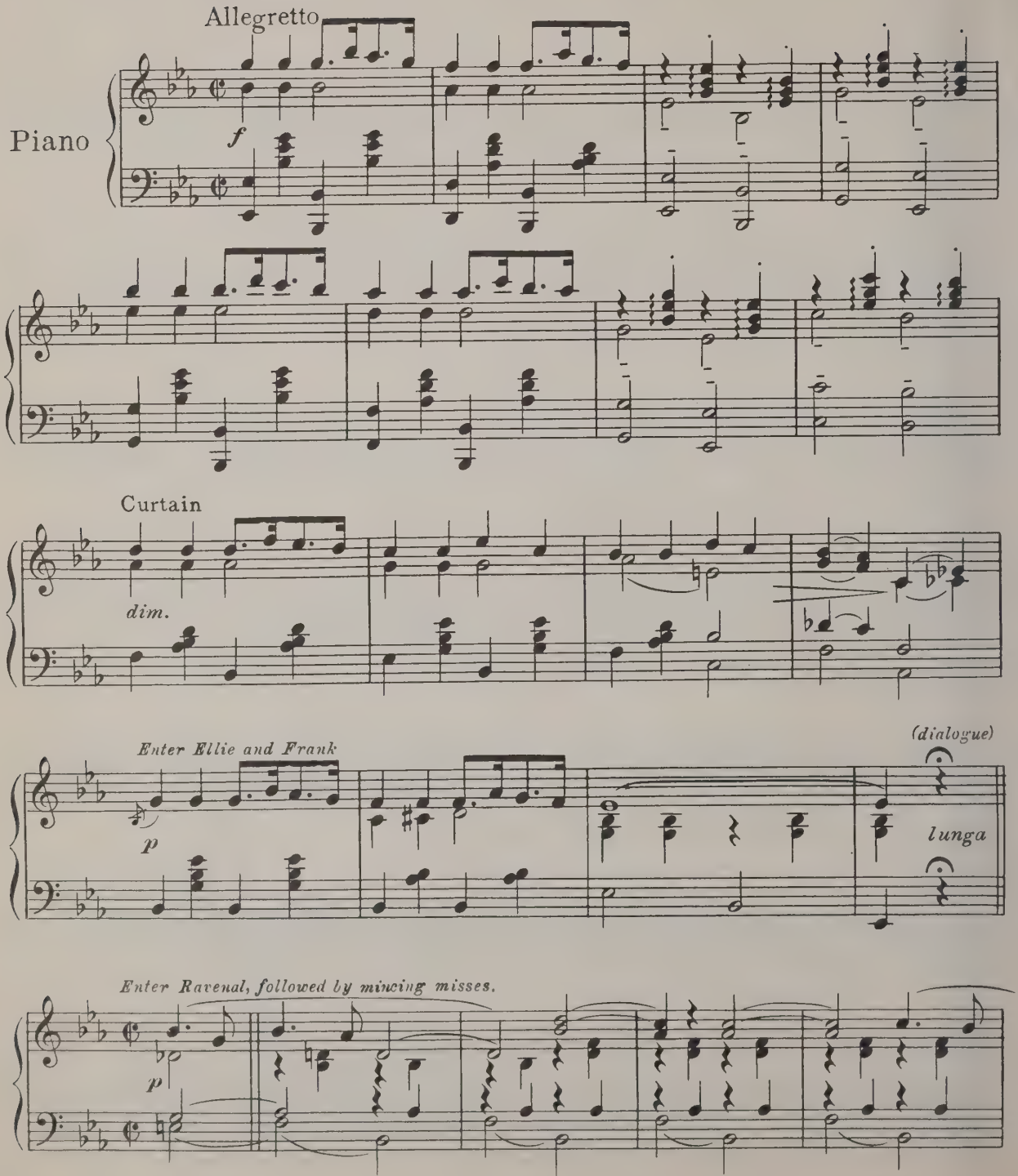


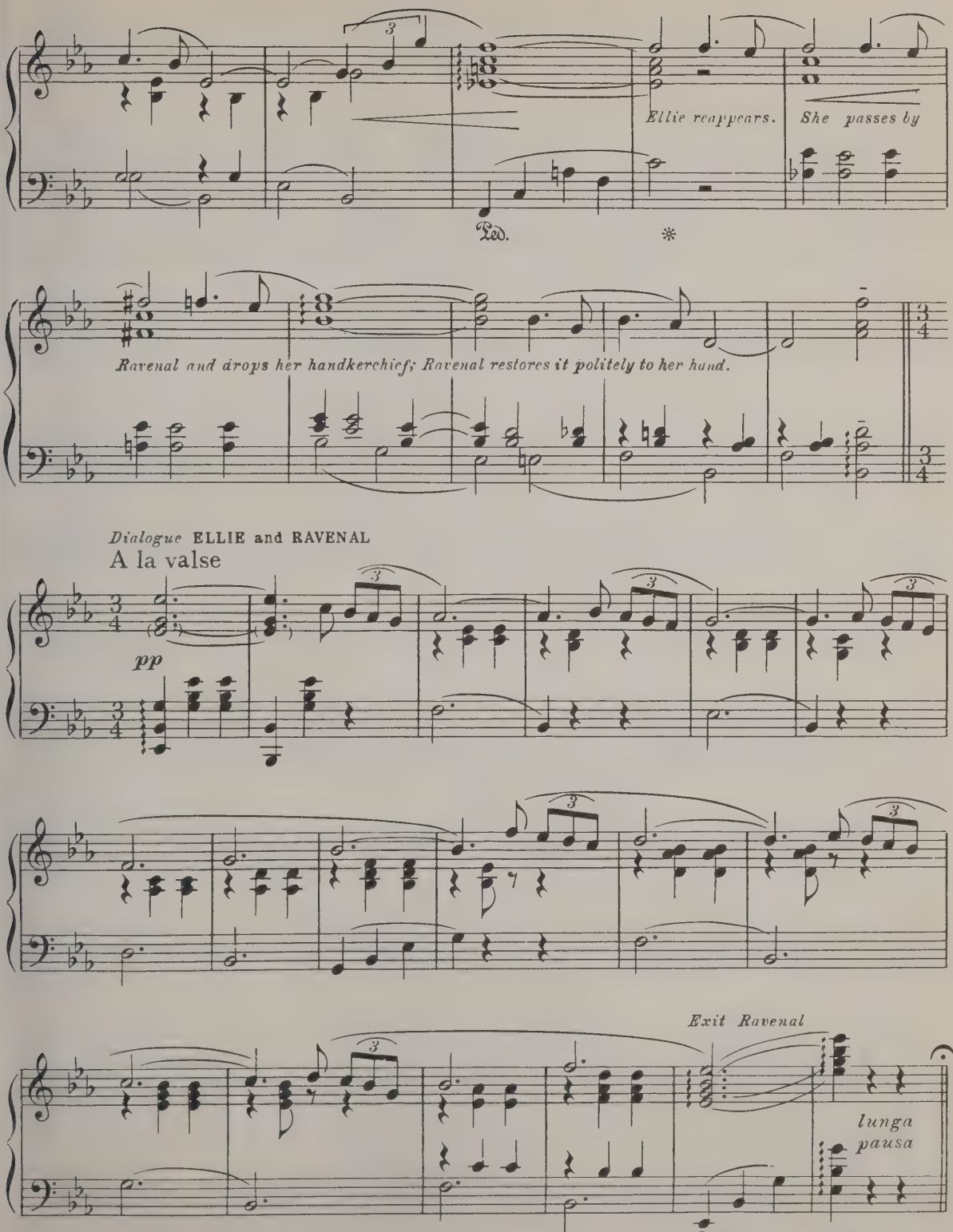
(For encore see top of page 75.)

Scene III

Outside A Waterfront Saloon

No. 3

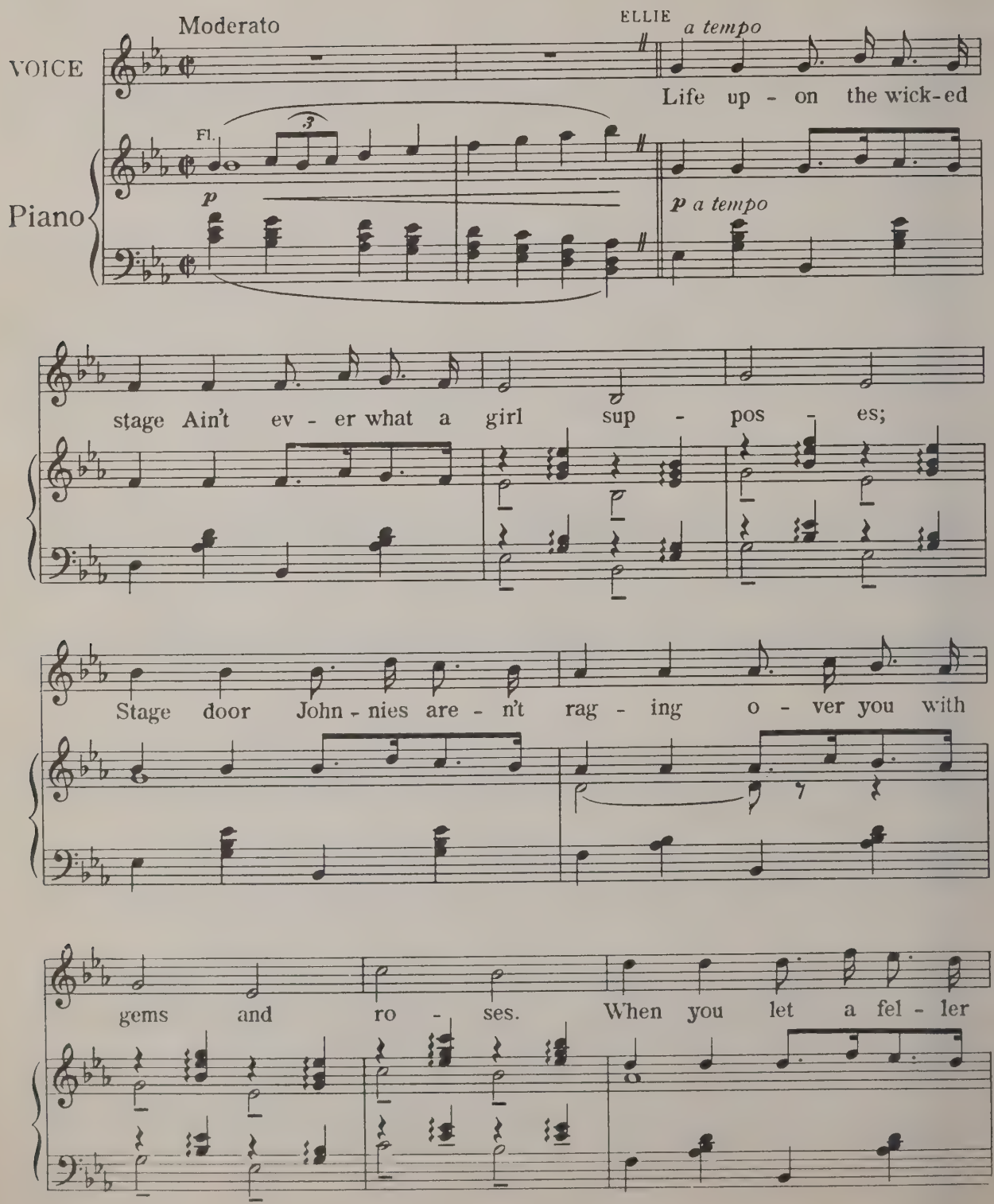


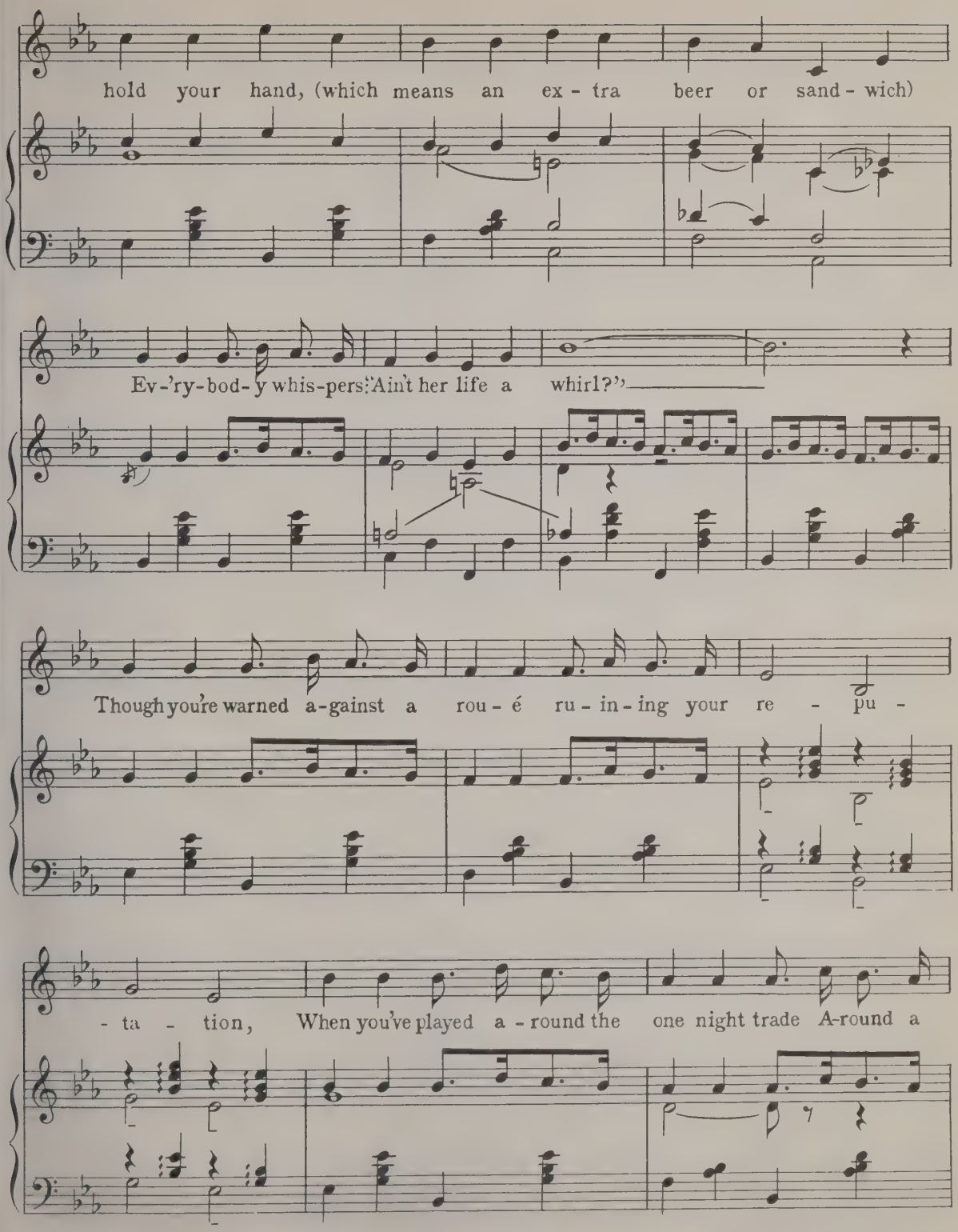

Ellie reappears.
She passes by
Ped.
*
Ravenal and drops her handkerchief; Ravenal restores it politely to her hand.
Dialogue ELLIE and RAVENAL
A la valse
pp
Exit Ravenal
lunga pausa
Ped.
*

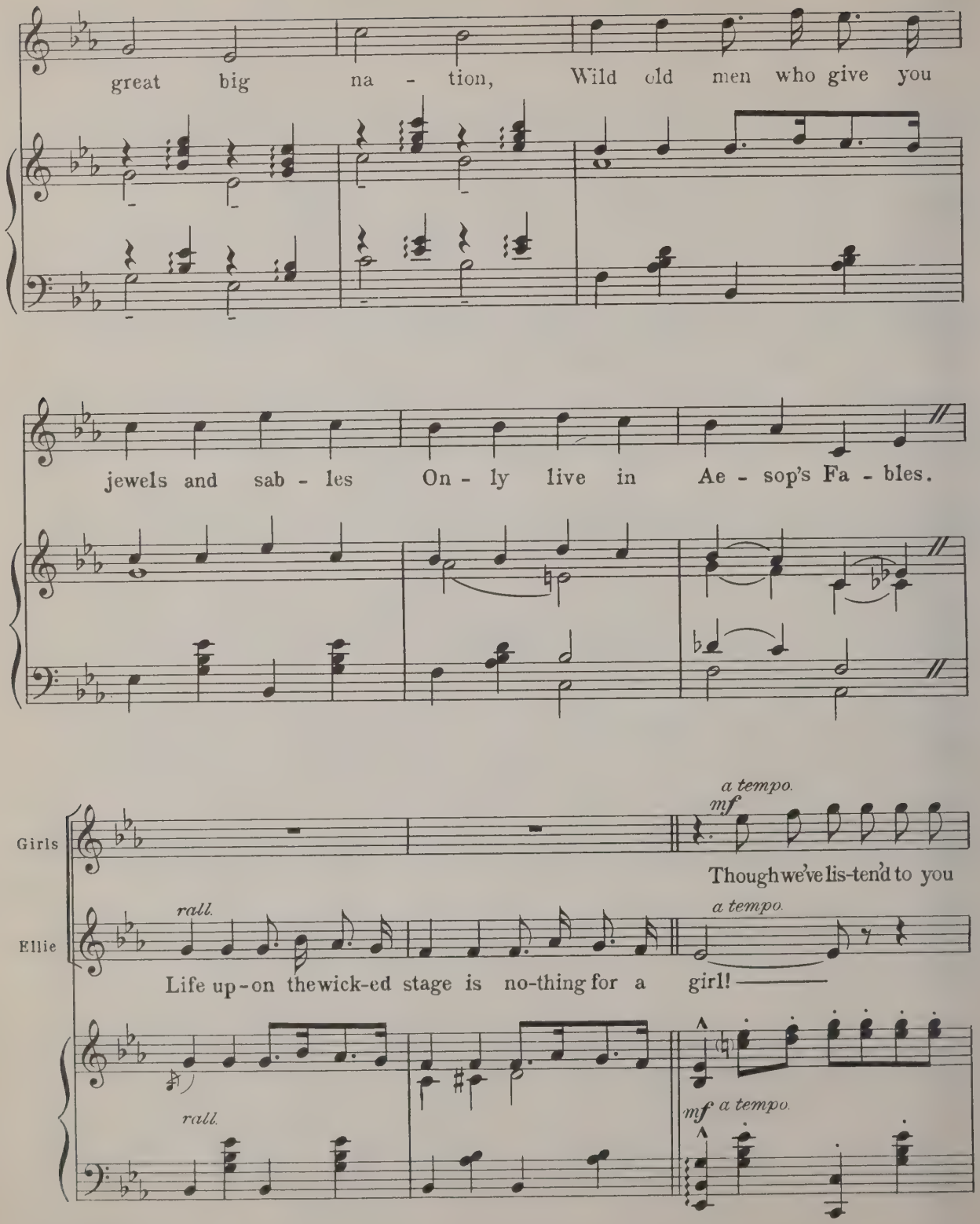
No. 7

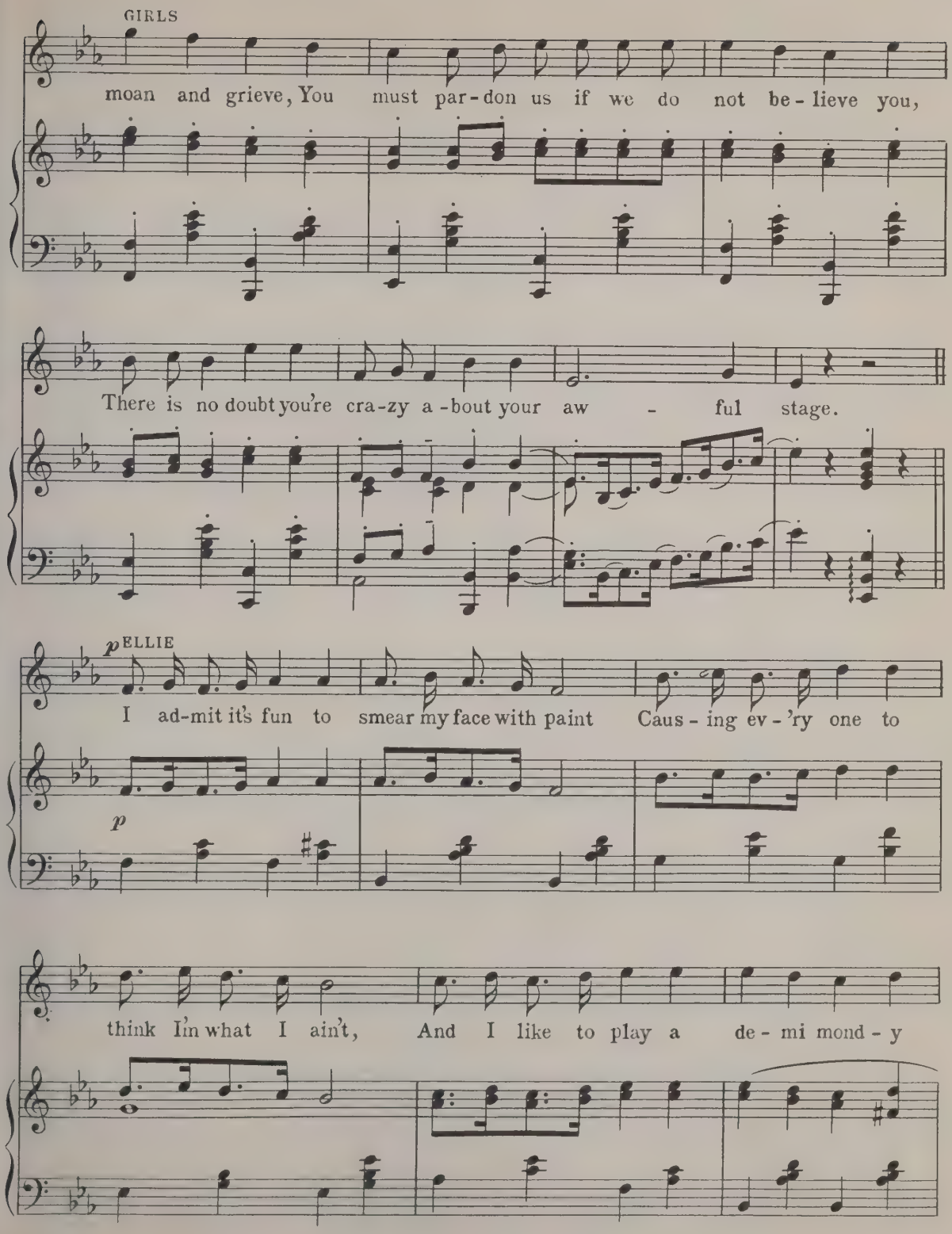
Life On The Wicked Stage

(Ellie and Girls)

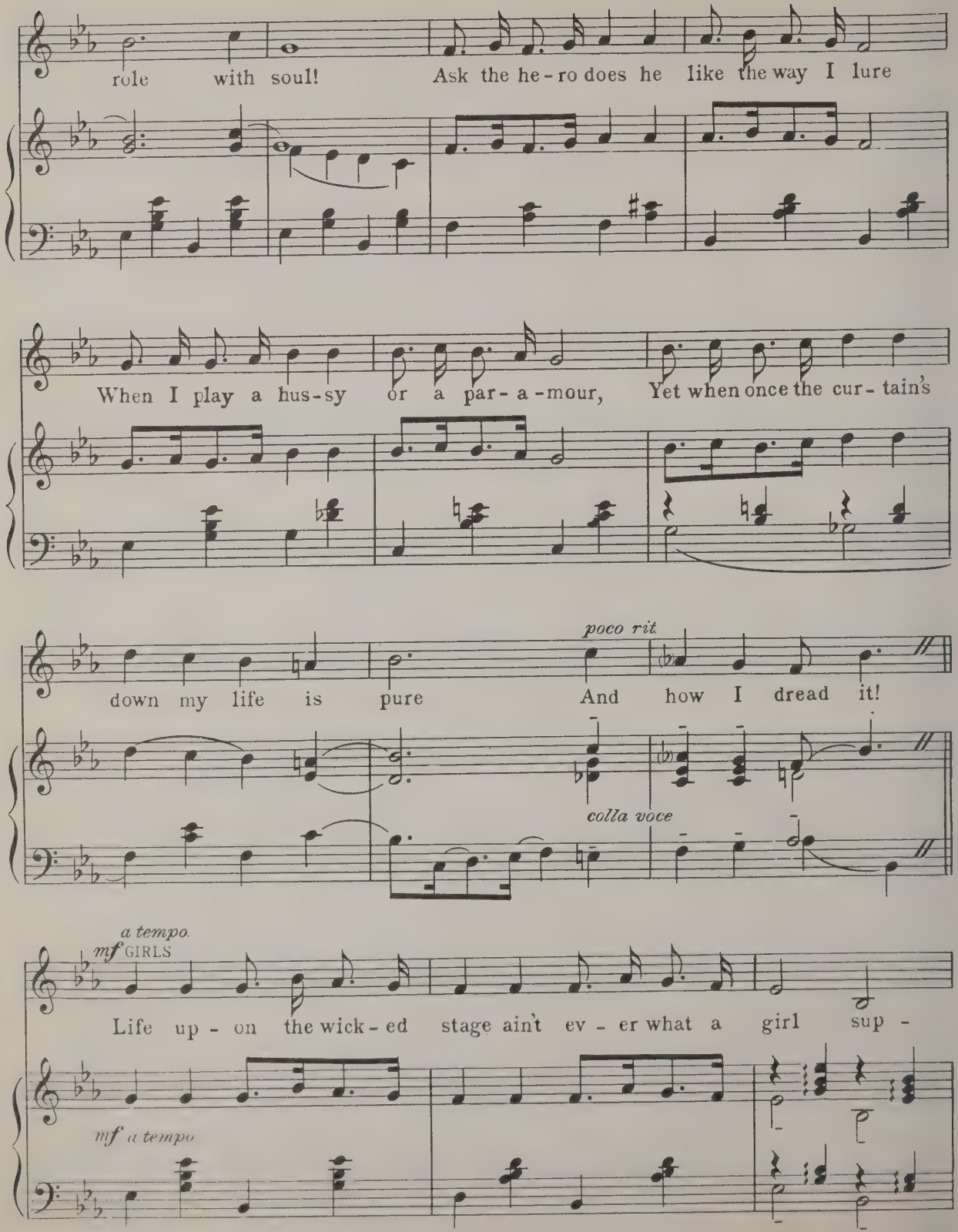

Moderato
ELLIE
a tempo
VOICE
Life up - on the wick-ed
Fl.
p
Piano
p a tempo
stage Ain't ev - er what a girl sup - pos - es;
Stage door John - nies are - n't rag - ing o - ver you with
gems and ro - ses. When you let a fel - ler

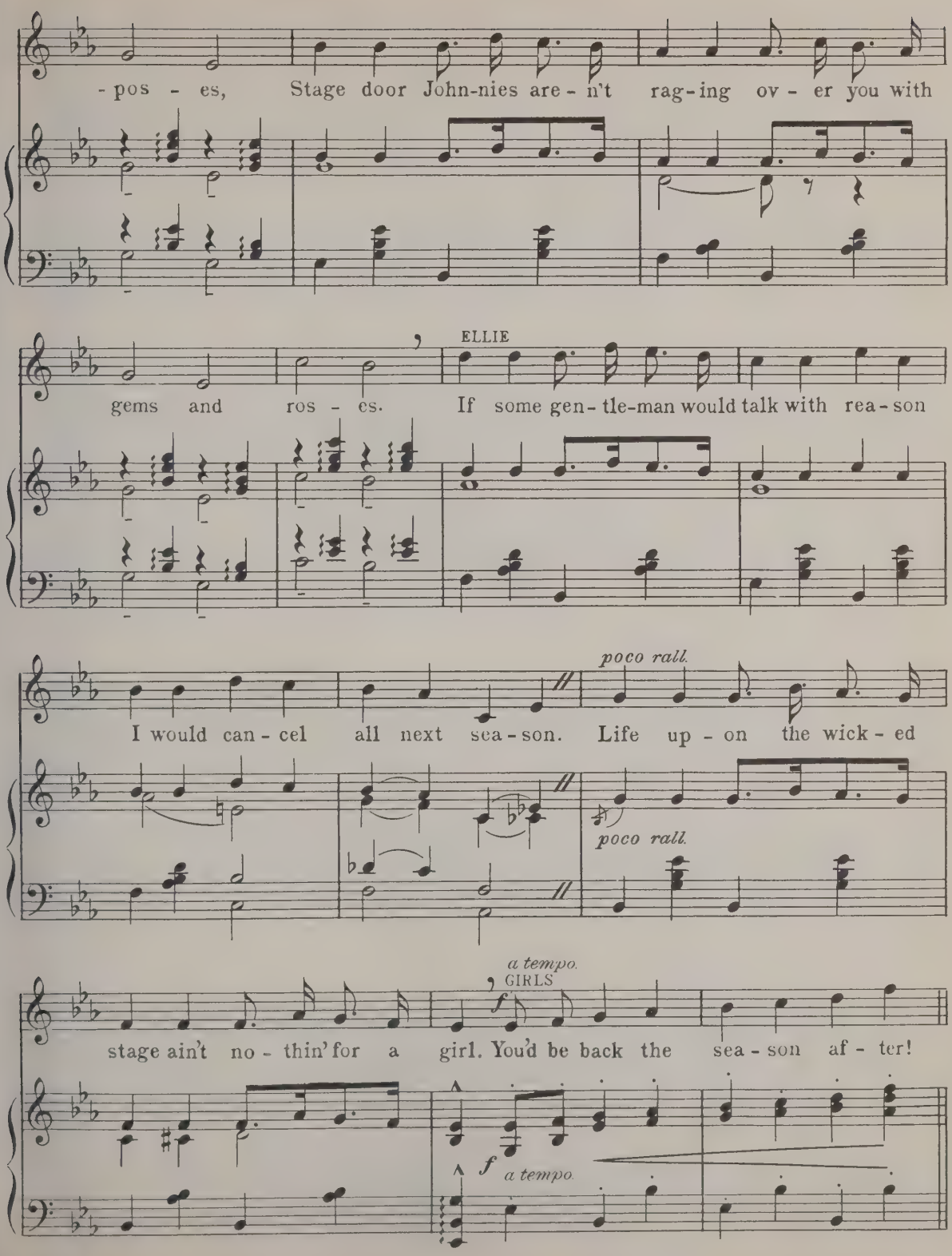

hold your hand, (which means an ex - tra beer or sand - wich)
Ev-'ry-bod- y whis-pers "Ain't her life a whirl?"
Though you're warned a-gainst a rou - é ru - in - ing your re - pu -
- ta - tion, When you've played a - round the one night trade A-round a

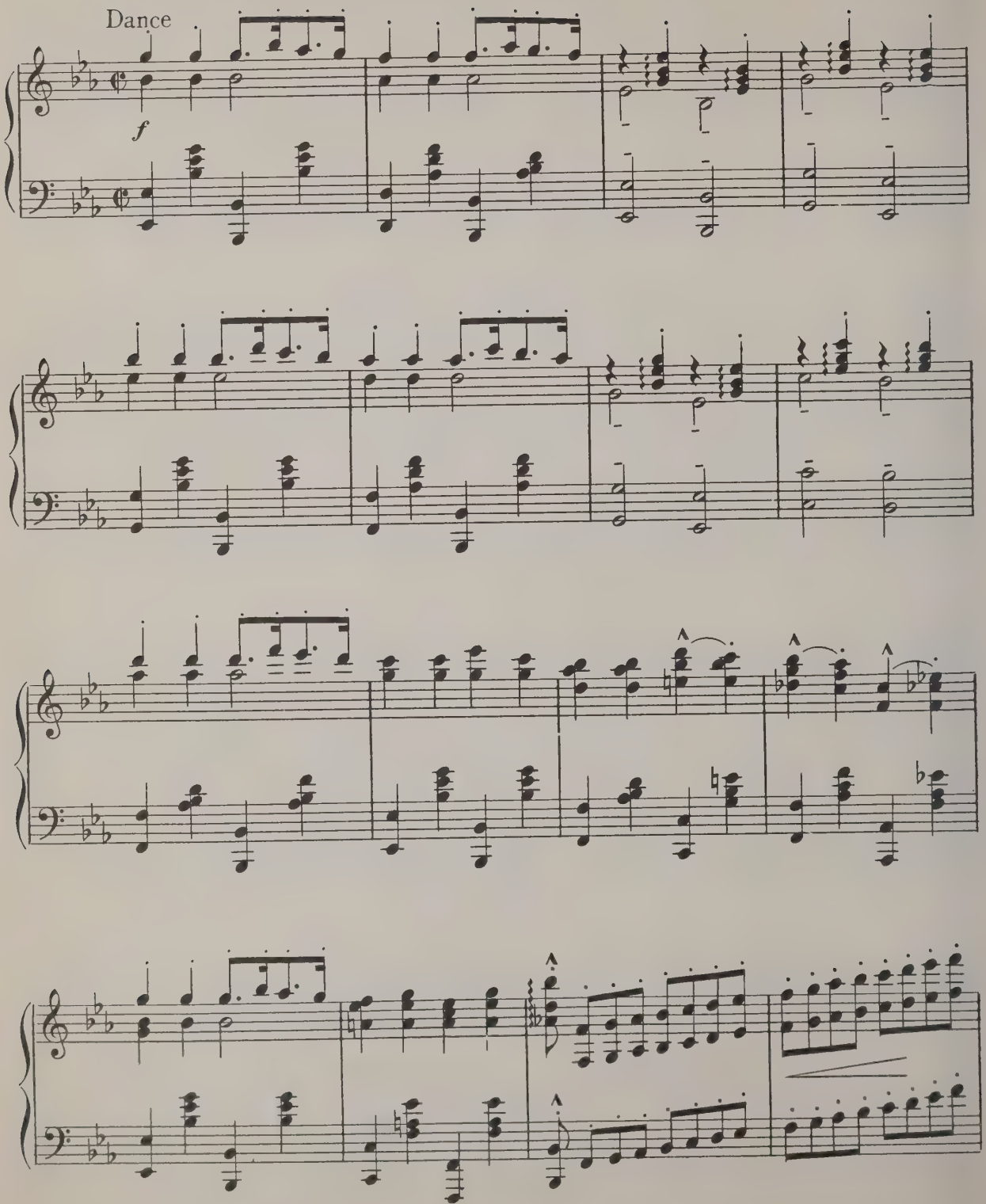

great big na - tion, Wild old men who give you
jewels and sab - les On - ly live in Ae - sop's Fa - bles.
Girls
a tempo.
mf
Though we've lis-ten'd to you
Ellie
rall.
a tempo.
Life up-on the wick-ed stage is no-thing for a girl!
rall.
mf a tempo.

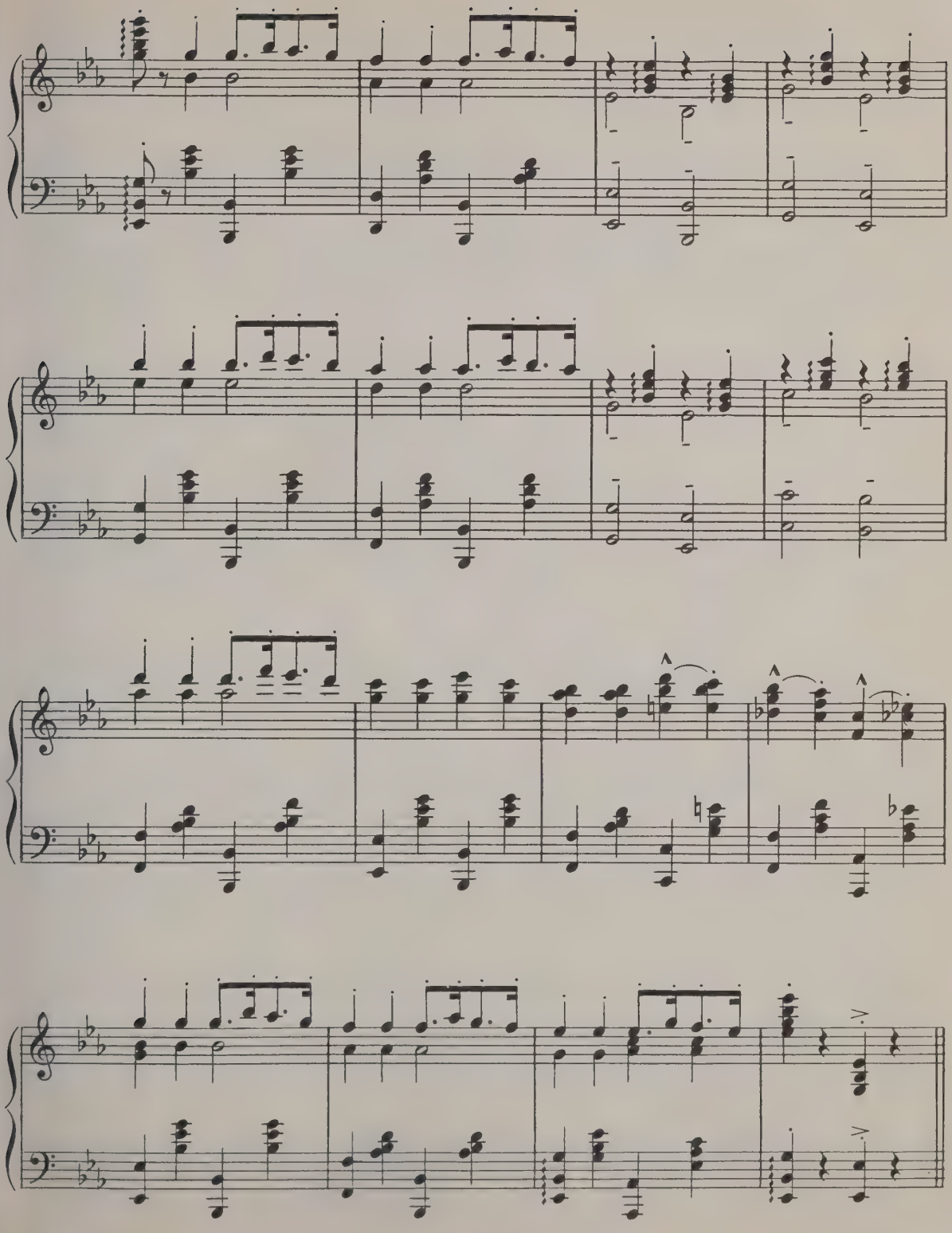

GIRLS
moan and grieve, You must par-don us if we do not be-lieve you,
There is no doubt you're cra-zy a-bout your aw - ful stage.
p ELLIE
I ad-mit it's fun to smear my face with paint Caus-ing ev-'ry one to
p
think I'm what I ain't, And I like to play a de-mi mond-y

Chappell


role with soul! Ask the he-ro does he like the way I lure
When I play a hus-sy or a par-a-mour, Yet when once the cur-tain's
down my life is pure And how I dread it!
poco rit
colla voce
a tempo
mf GIRLS
Life up-on the wick-ed stage ain't ev-er what a girl sup-
mf a tempo


- pos - es, Stage door John-nies are - n't rag-ing ov - er you with
ELLIE
gems and ros - es. If some gen - tle-man would talk with rea - son
poco rall.
I would can - cel all next sea - son. Life up - on the wick - ed
poco rall.
a tempo.
GIRLS
f
stage ain't no - thin' for a girl. You'd be back the sea - son af - ter!
f
a tempo.

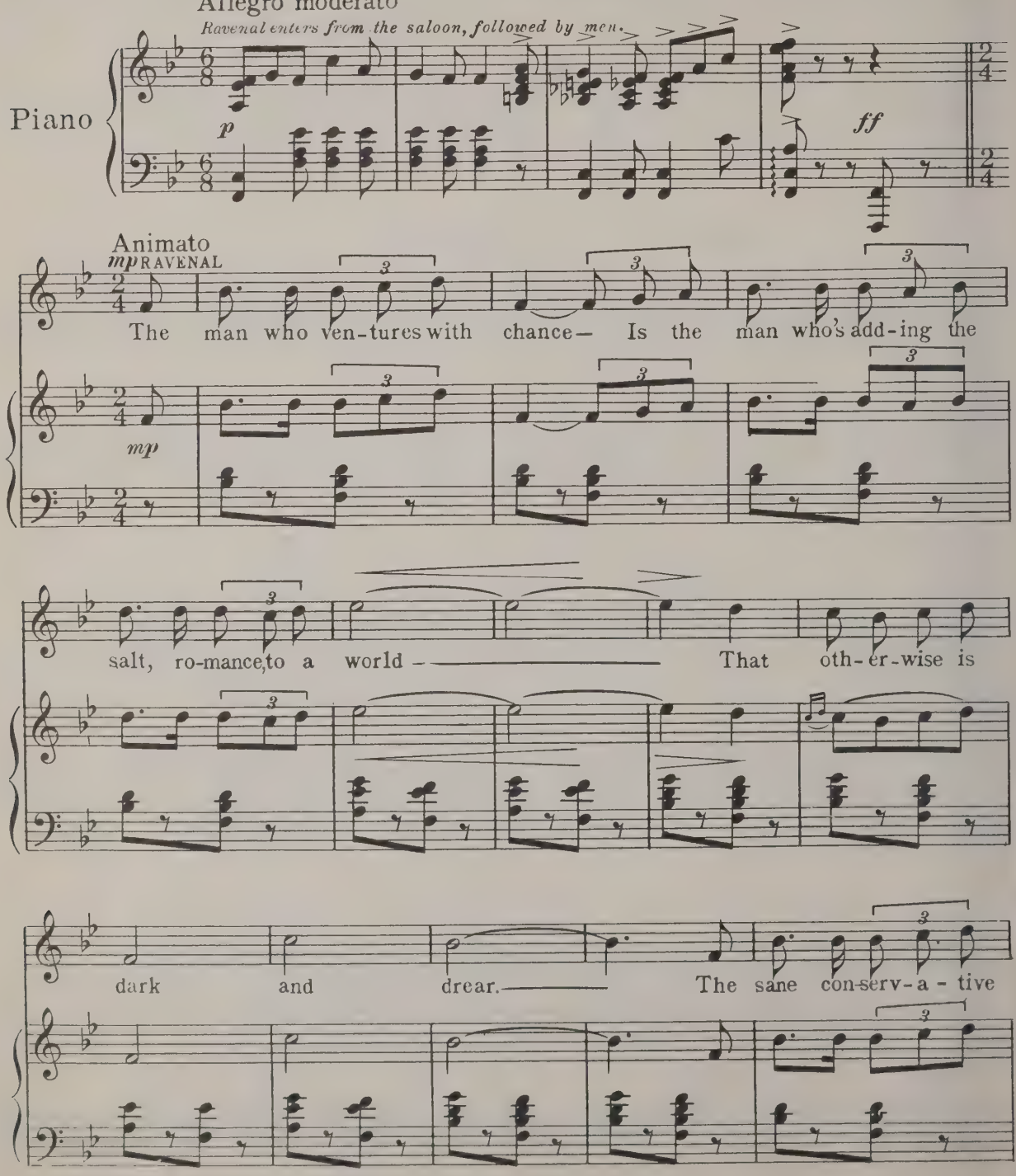

Dance
f

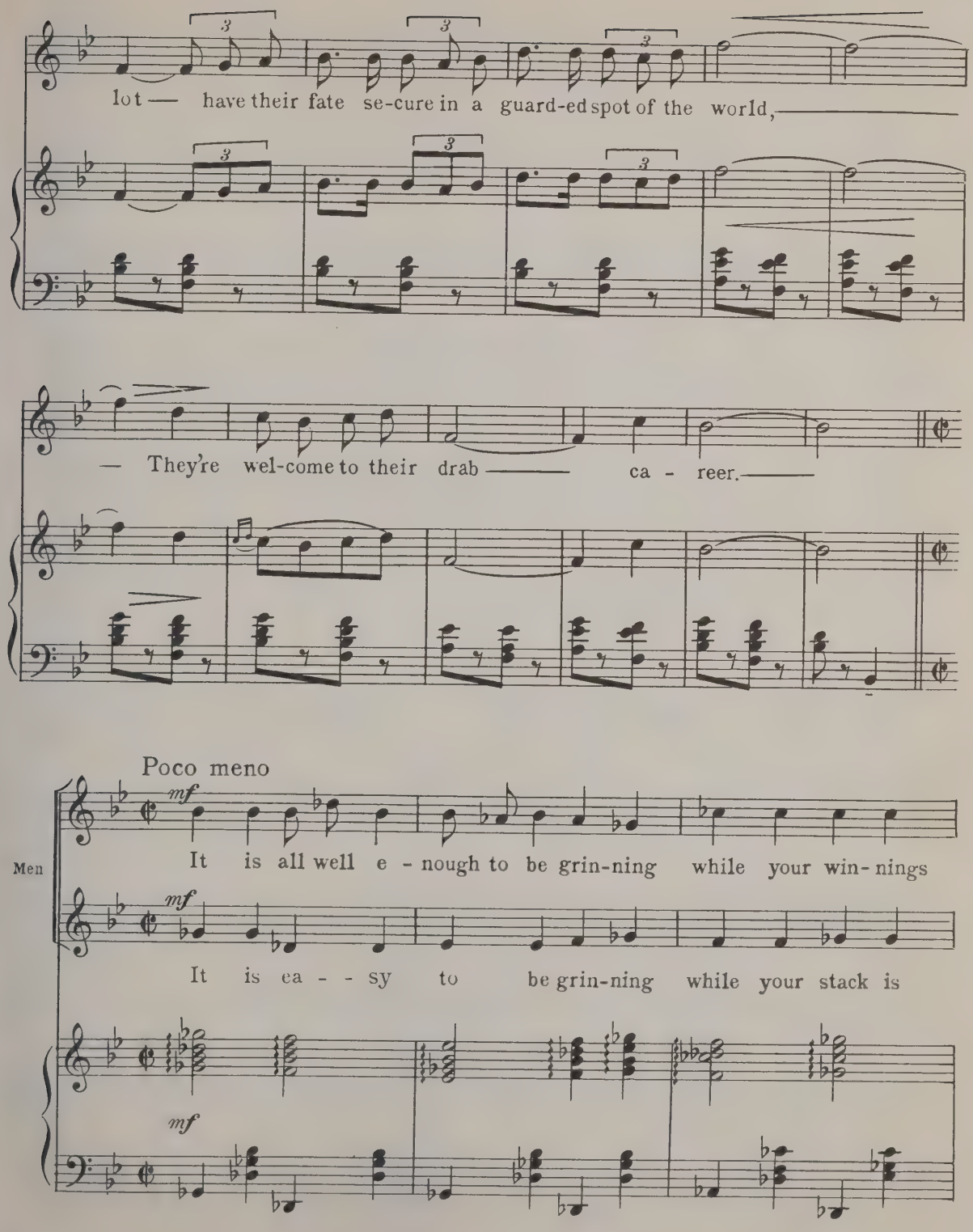


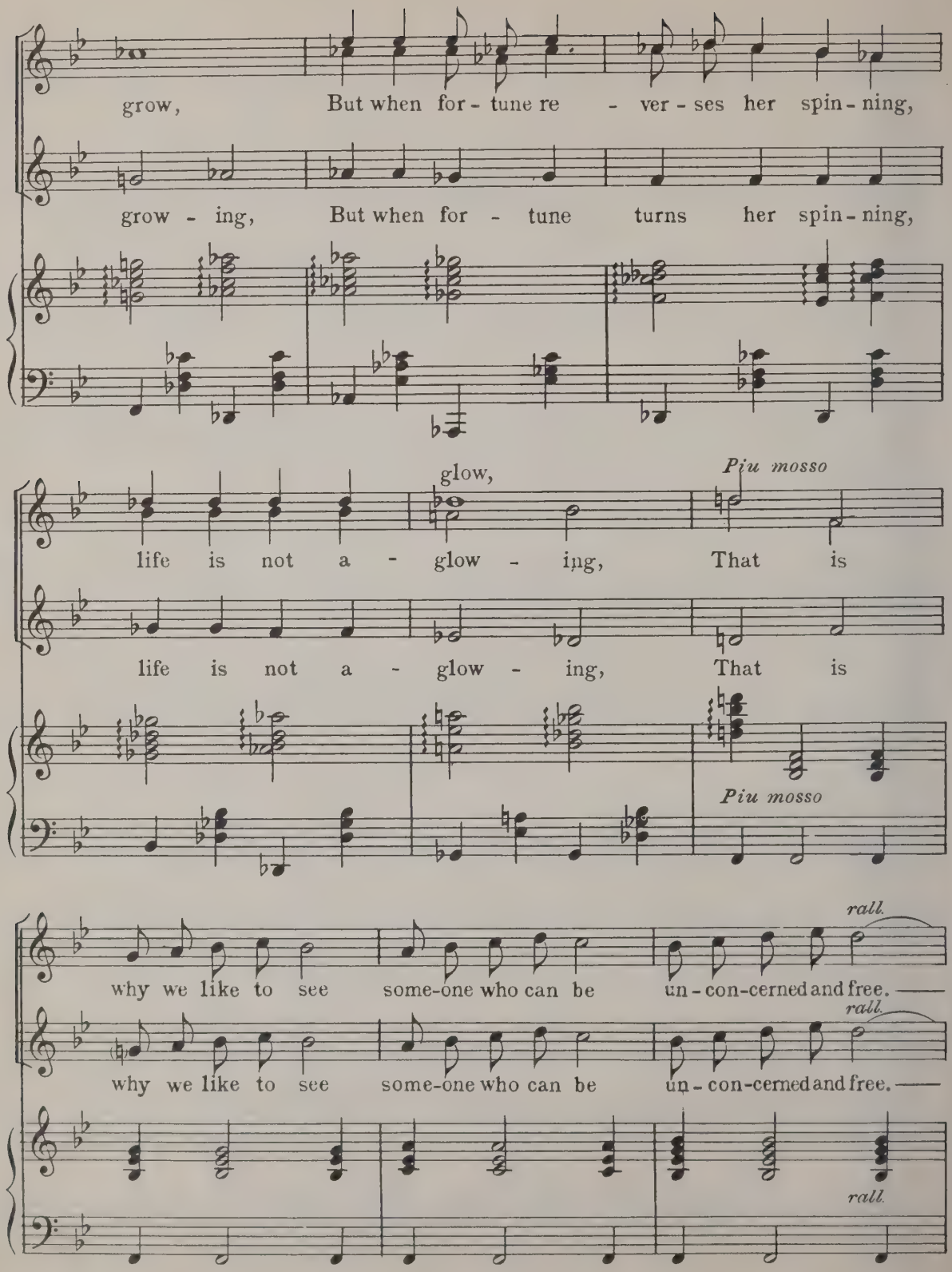
No. 8

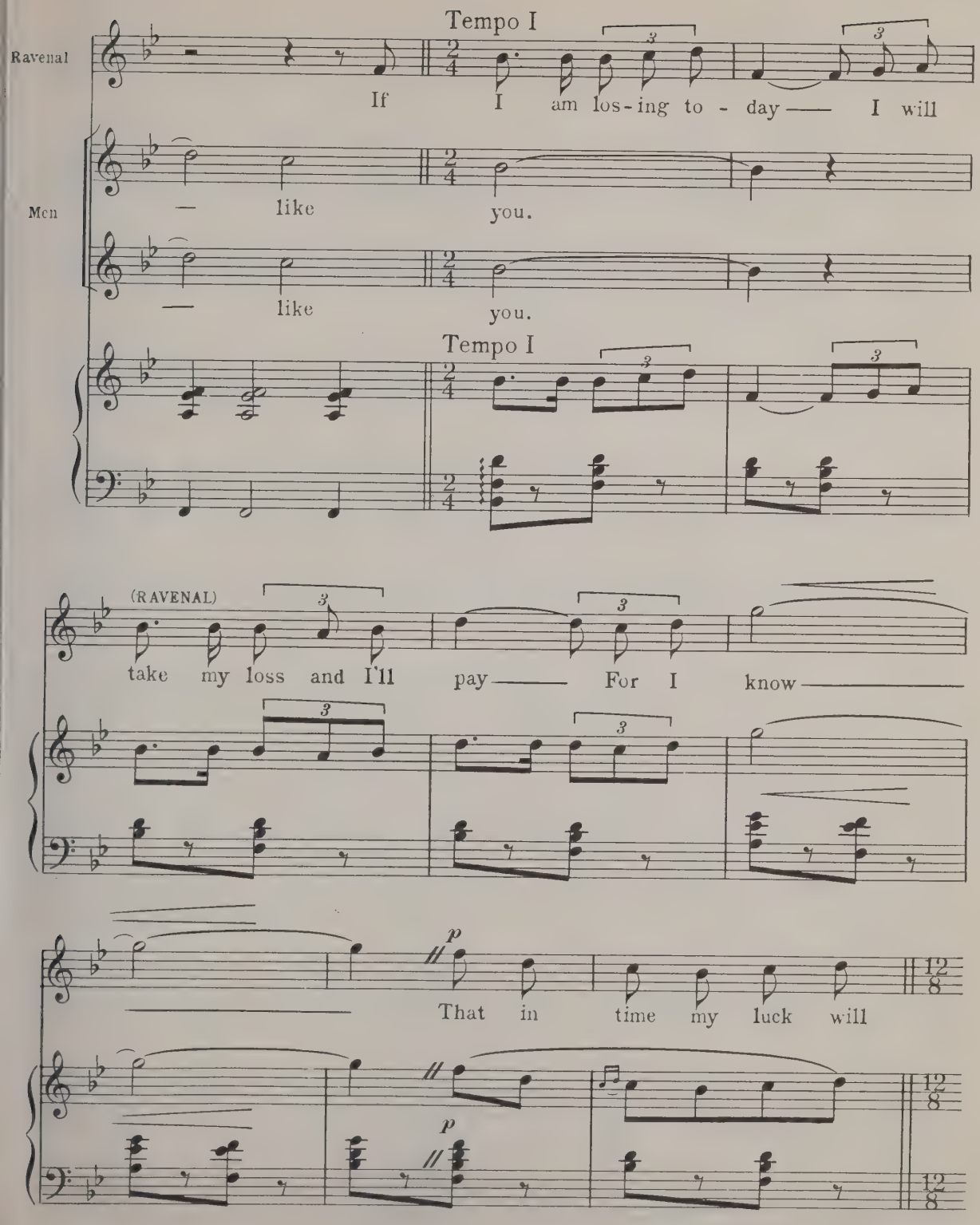
Till Good Luck Comes My Way

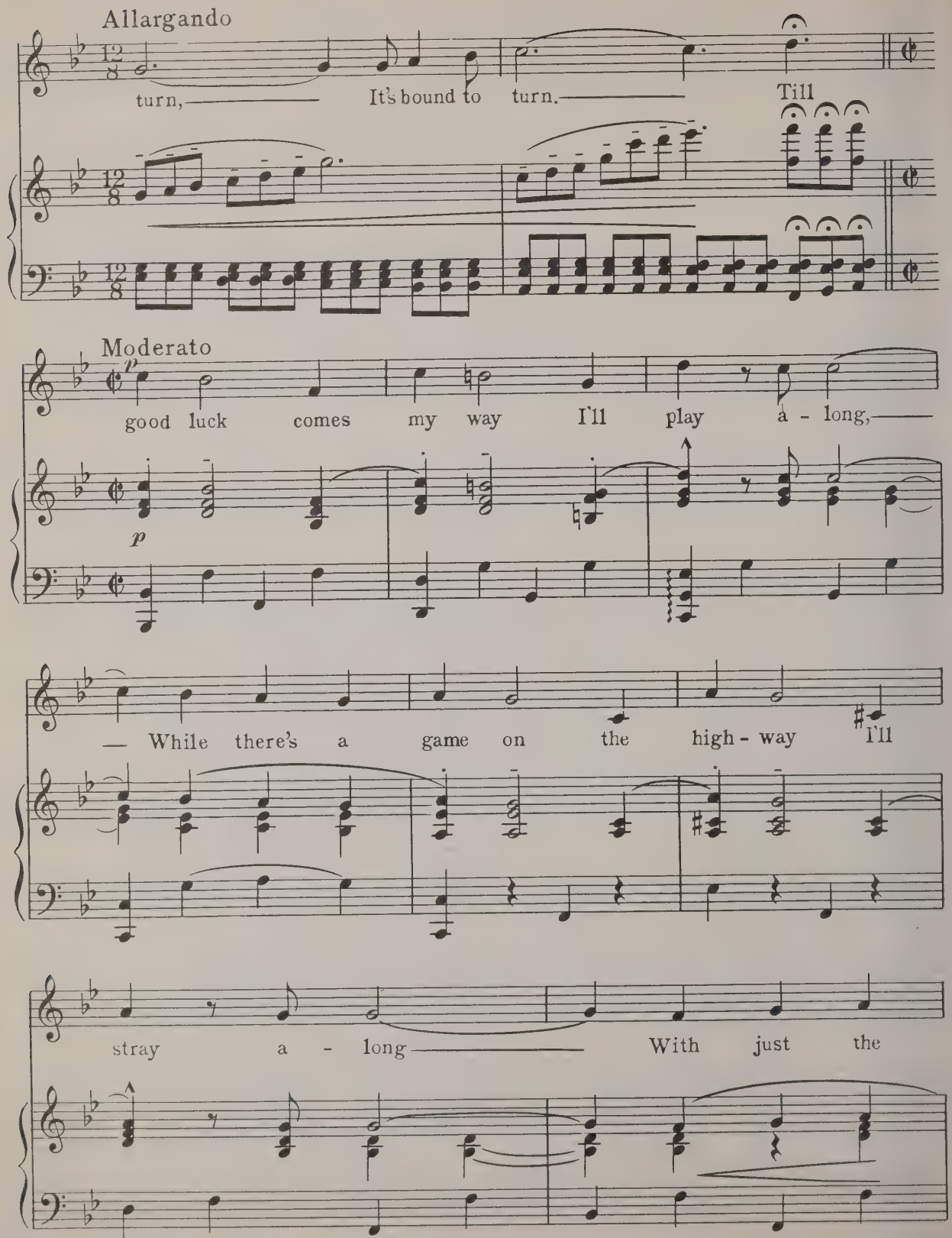
(Ravenal and Men)

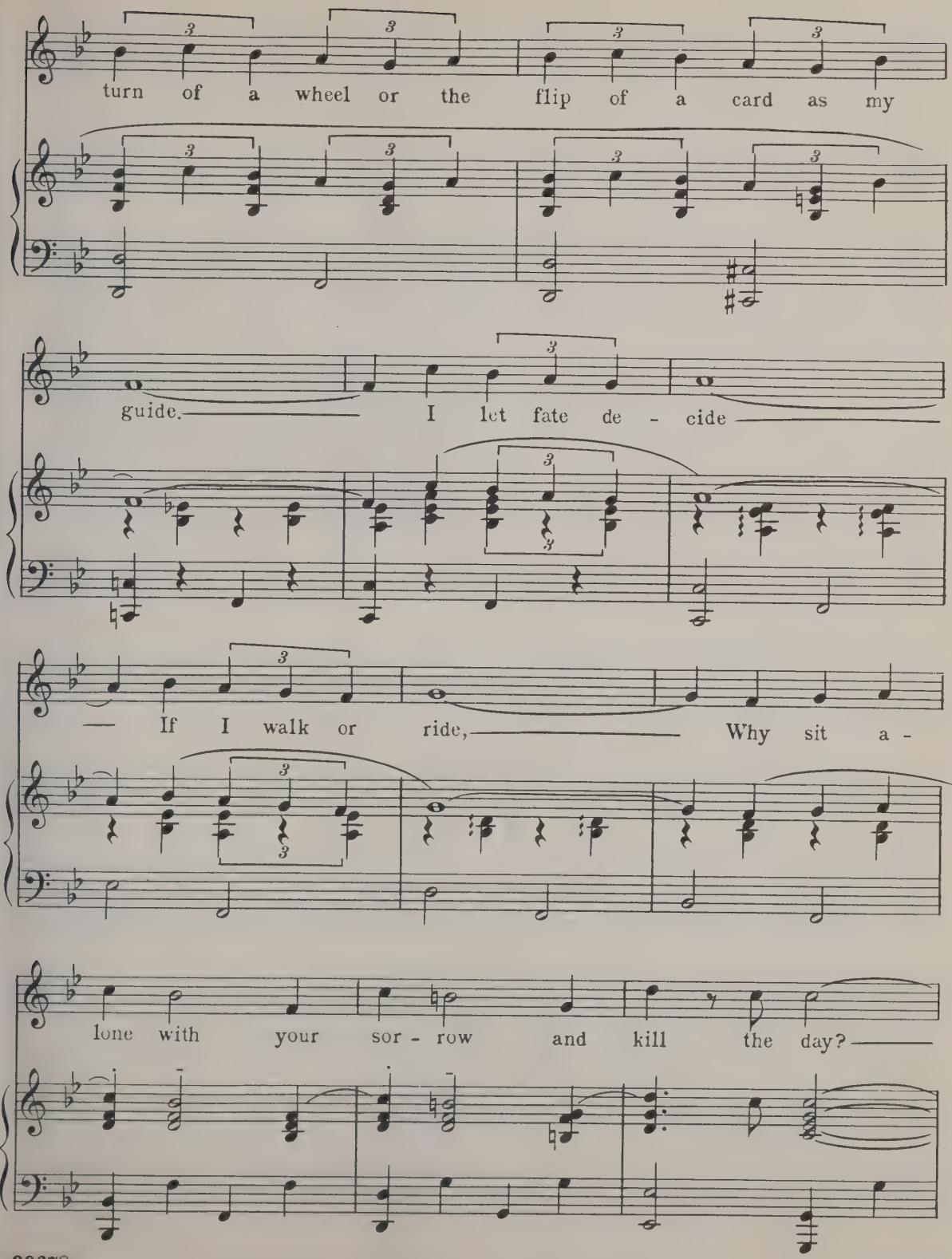

Allegro moderato
Ravenal enters from the saloon, followed by men.
Piano
p
ff
Animato
mp RAVENAL
The man who ven-tures with chance— Is the man who's add-ing the
mp
salt, ro-mance, to a world — That oth-er-wise is
dark and drear. — The sane con-serv-a-tive

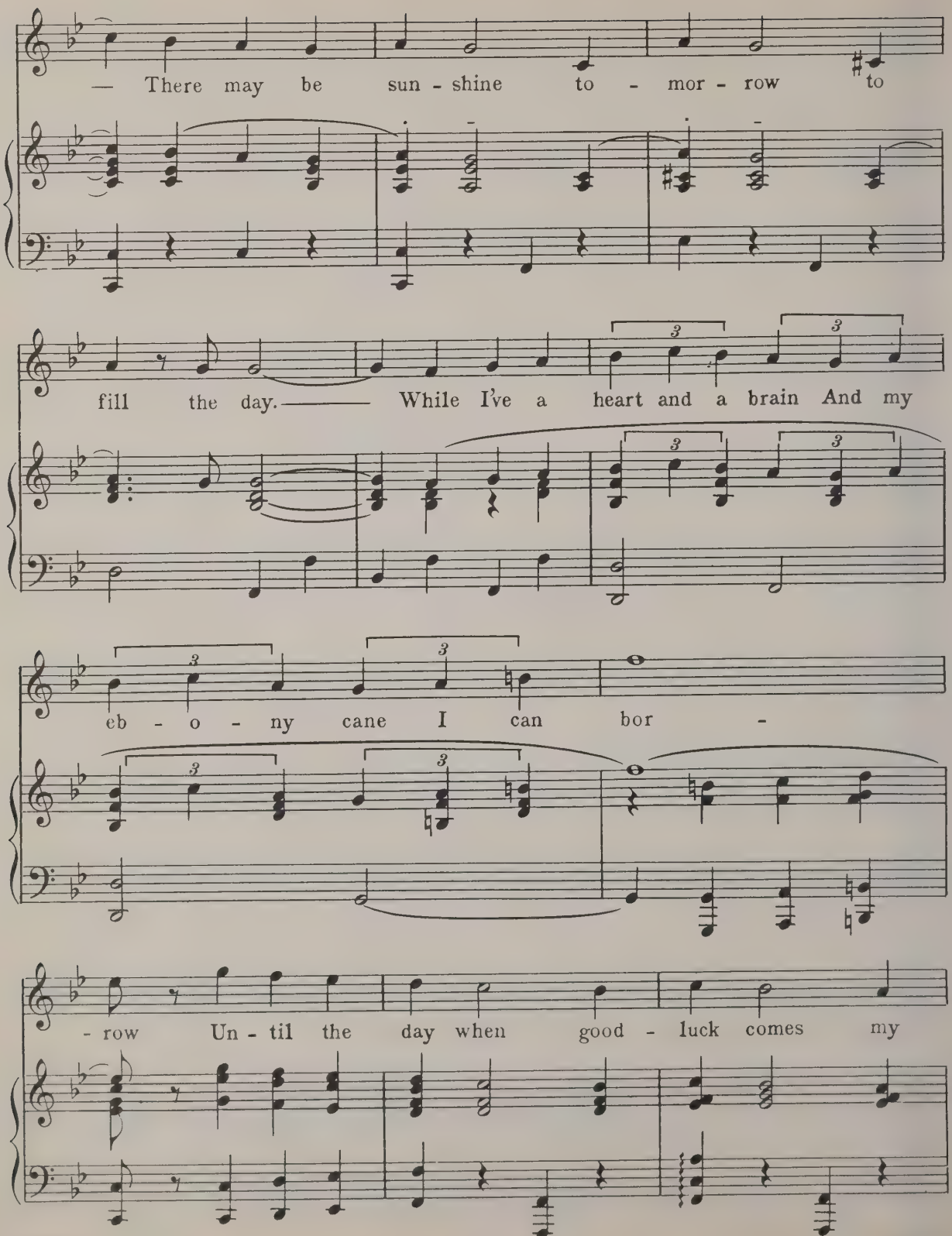

lot — have their fate se-cure in a guard-ed spot of the world,
— They're wel-come to their drab ca - reer.
Poco meno
mf
Men
It is all well e - nough to be grin-ning while your win- nings
mf
It is ea - - sy to be grin-ning while your stack is
mf


Men
grow, But when for - tune re - ver - ses her spin - ning,
grow - ing, But when for - tune turns her spin - ning,
glow,
Piu mosso
Men
life is not a - glow - ing, That is
life is not a - glow - ing, That is
Piu mosso
rall.
Men
why we like to see some-one who can be un - con-cerned and free.
rall.
why we like to see some-one who can be un - con-cerned and free.
rall.

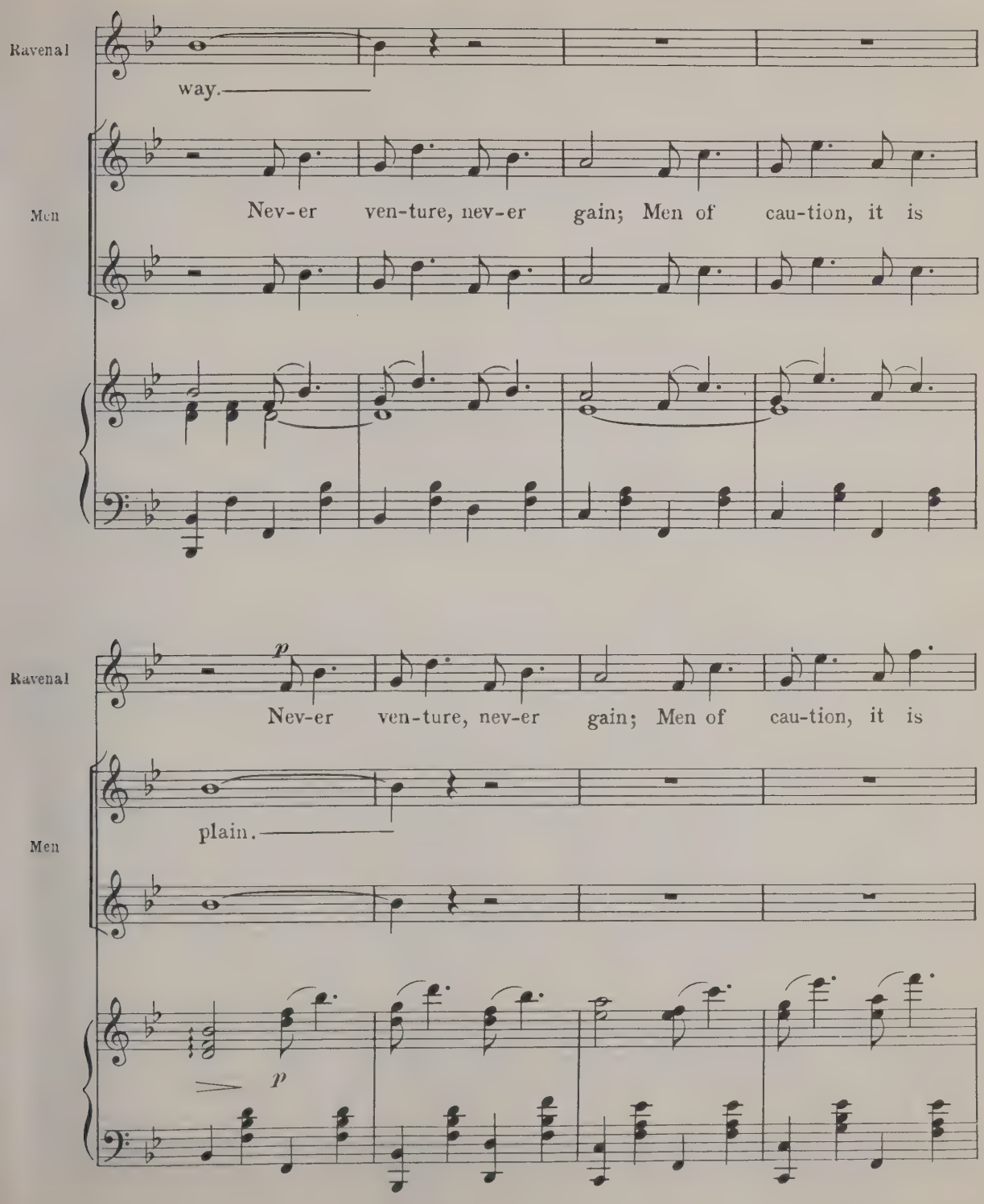

Tempo I
Ravenal
If I am los-ing to - day — I will
Men
— like you.
— like you.
Tempo I
(RAVENAL)
take my loss and I'll pay — For I know —
p
That in time my luck will
p

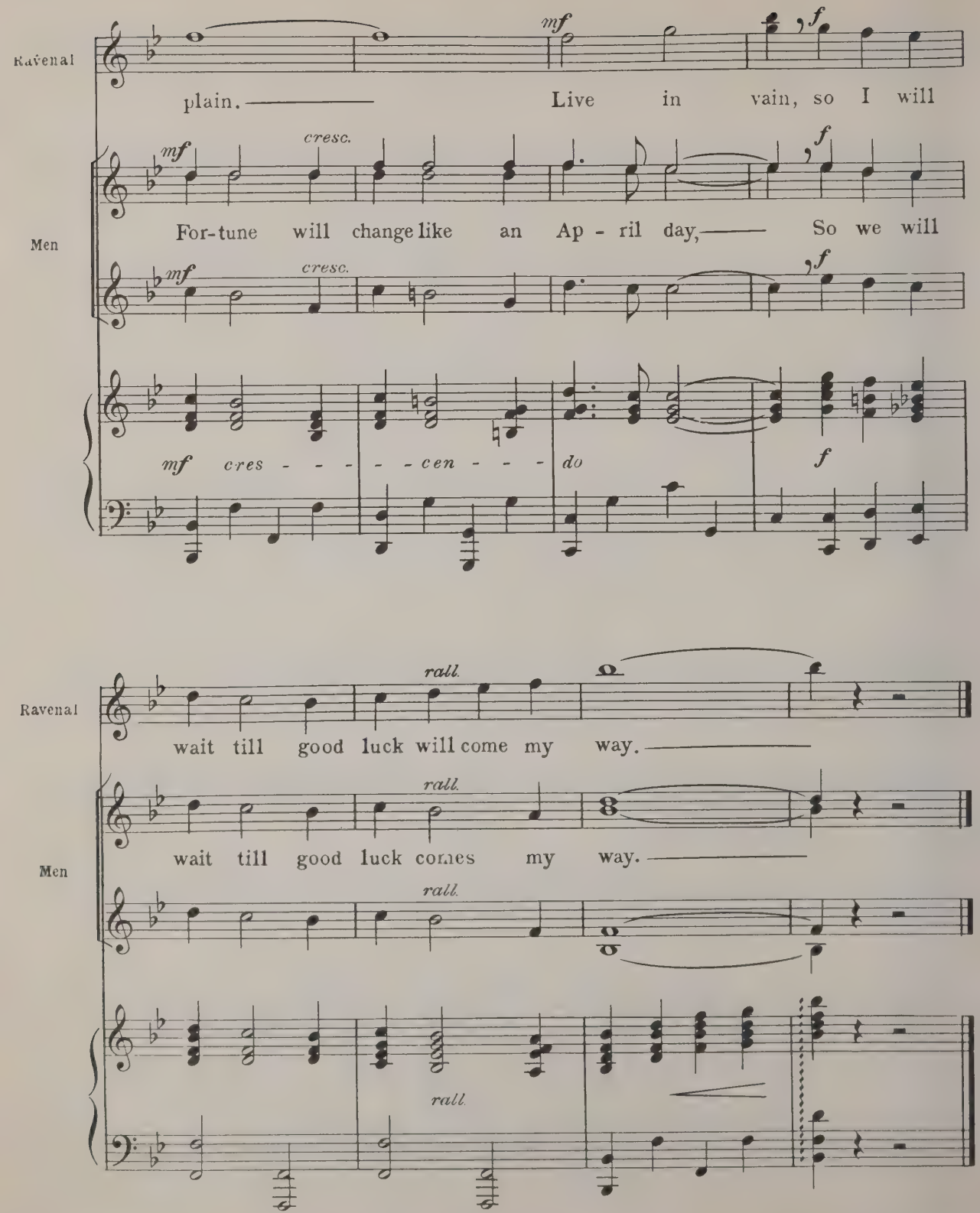

Allargando
turn, It's bound to turn. Till
Moderato
p
good luck comes my way I'll play a - long,
p
— While there's a game on the high - way I'll
stray a - long With just the


turn of a wheel or the flip of a card as my
guide. I let fate de - cide
If I walk or ride, Why sit a -
lone with your sor - row and kill the day?


— There may be sun - shine to - mor - row to
fill the day. — While I've a heart and a brain And my
eb - o - ny cane I can bor -
- row Un - til the day when good - luck comes my

Chappell


Ravenal
way.
Men
Nev-er ven-ture, nev-er gain; Men of cau-tion, it is
Ravenal
p
Nev-er ven-ture, nev-er gain; Men of cau-tion, it is
Men
plain.
p

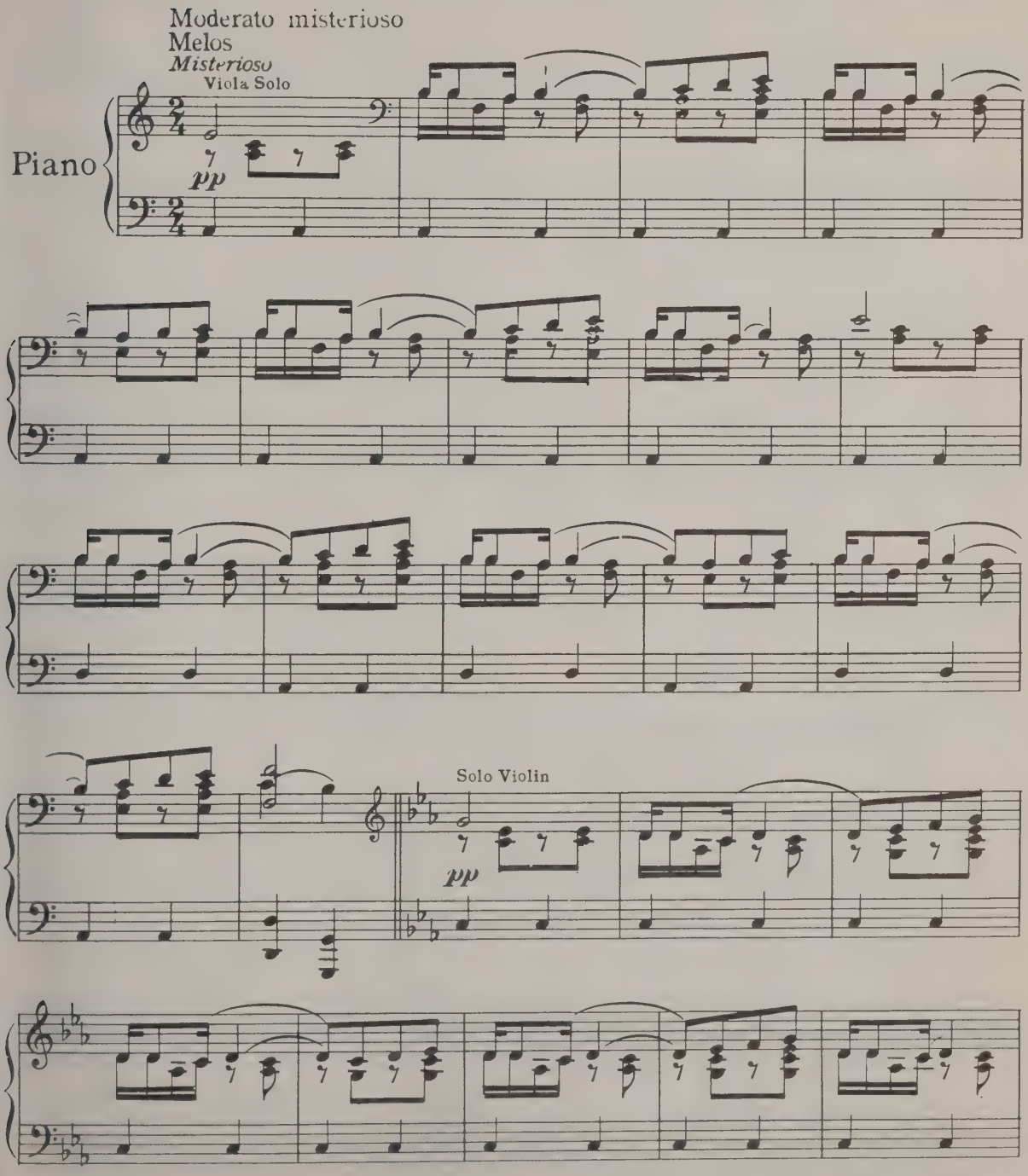

Ravenal
plain. Live in vain, so I will
mf
cresc.
f
Men
For-tune will change like an Ap - ril day, So we will
mf
cresc.
f
mf cres - - - - - cen - - - do
f
Ravenal
wait till good luck will come my way.
rall.
Men
wait till good luck comes my way.
rall.
rall.
rall.

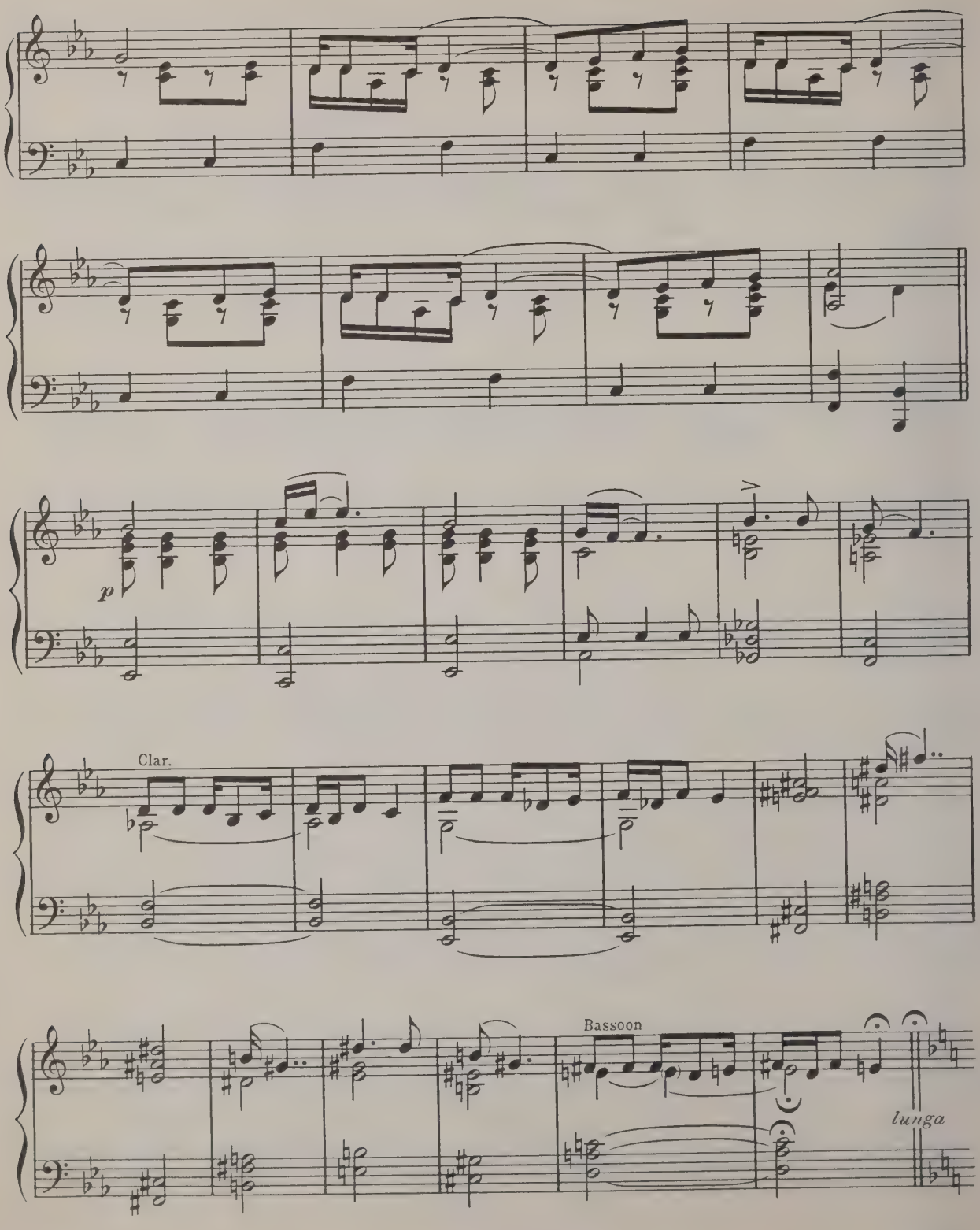
Scene IV

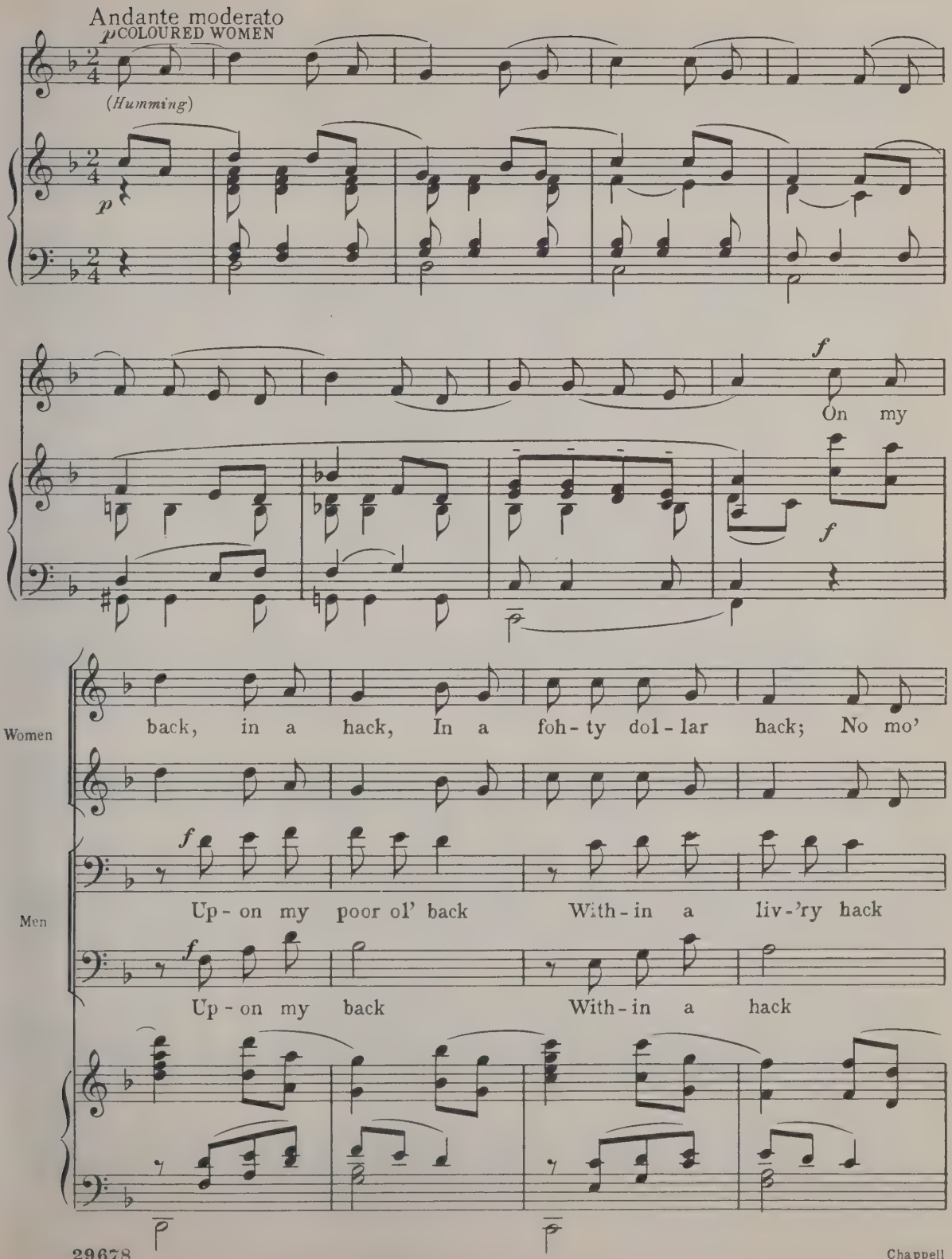
Auditorium And Stage Of The "Cotton Blossom"

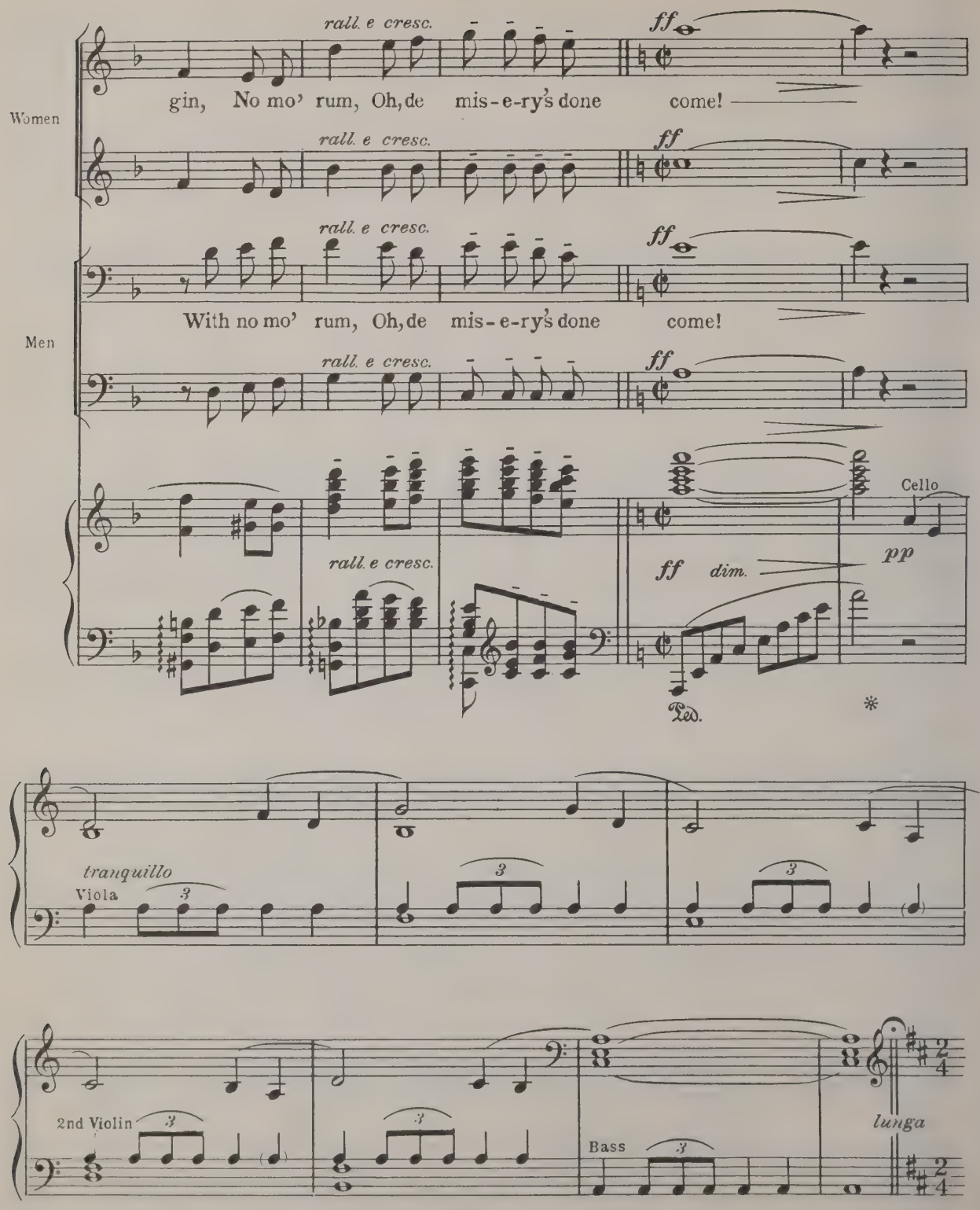
No. 9

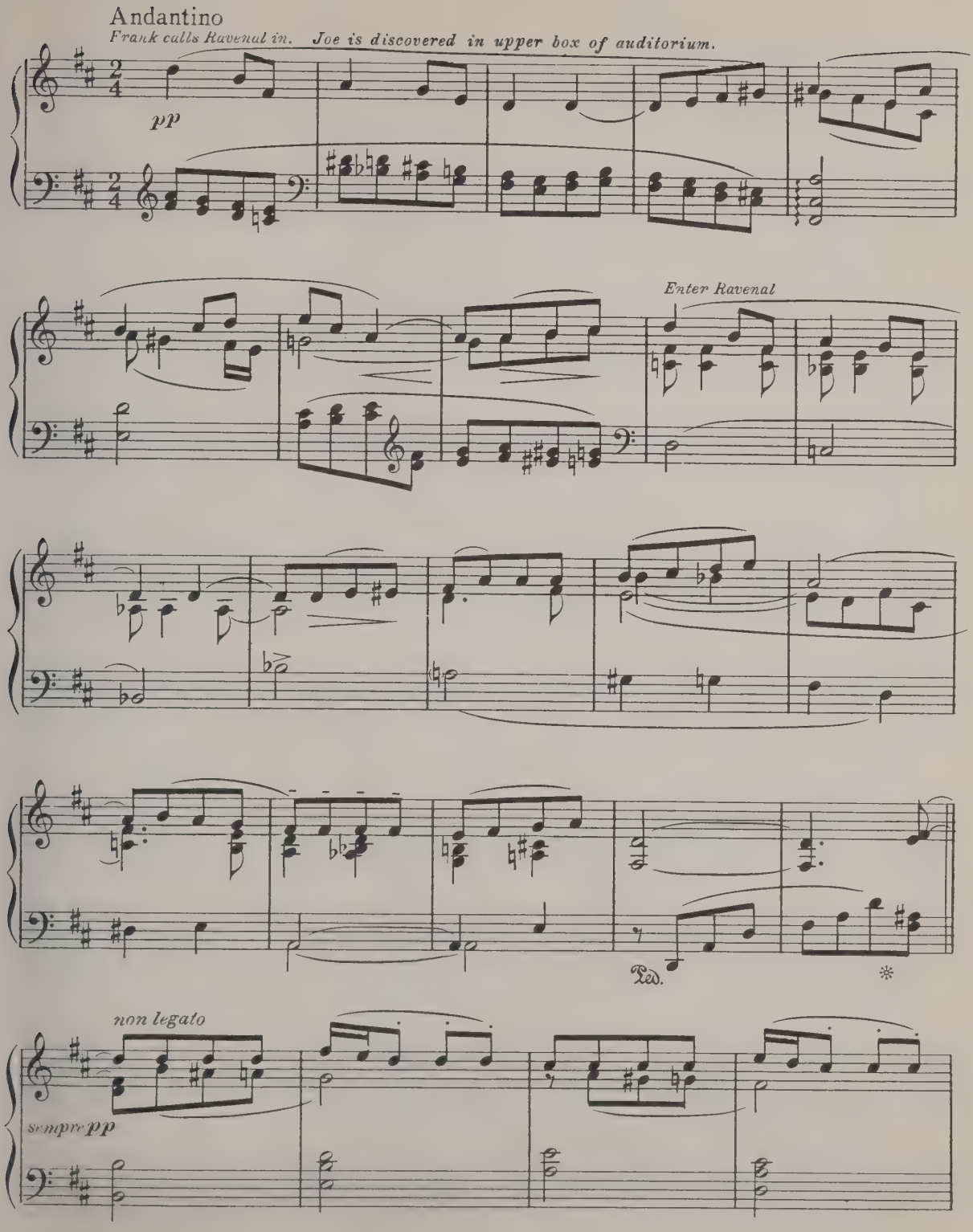
ANDY *"Prompt her, Nola"*
MAGNOLIA *"Hamilton, my own!" "Papa! look at Julie!"*

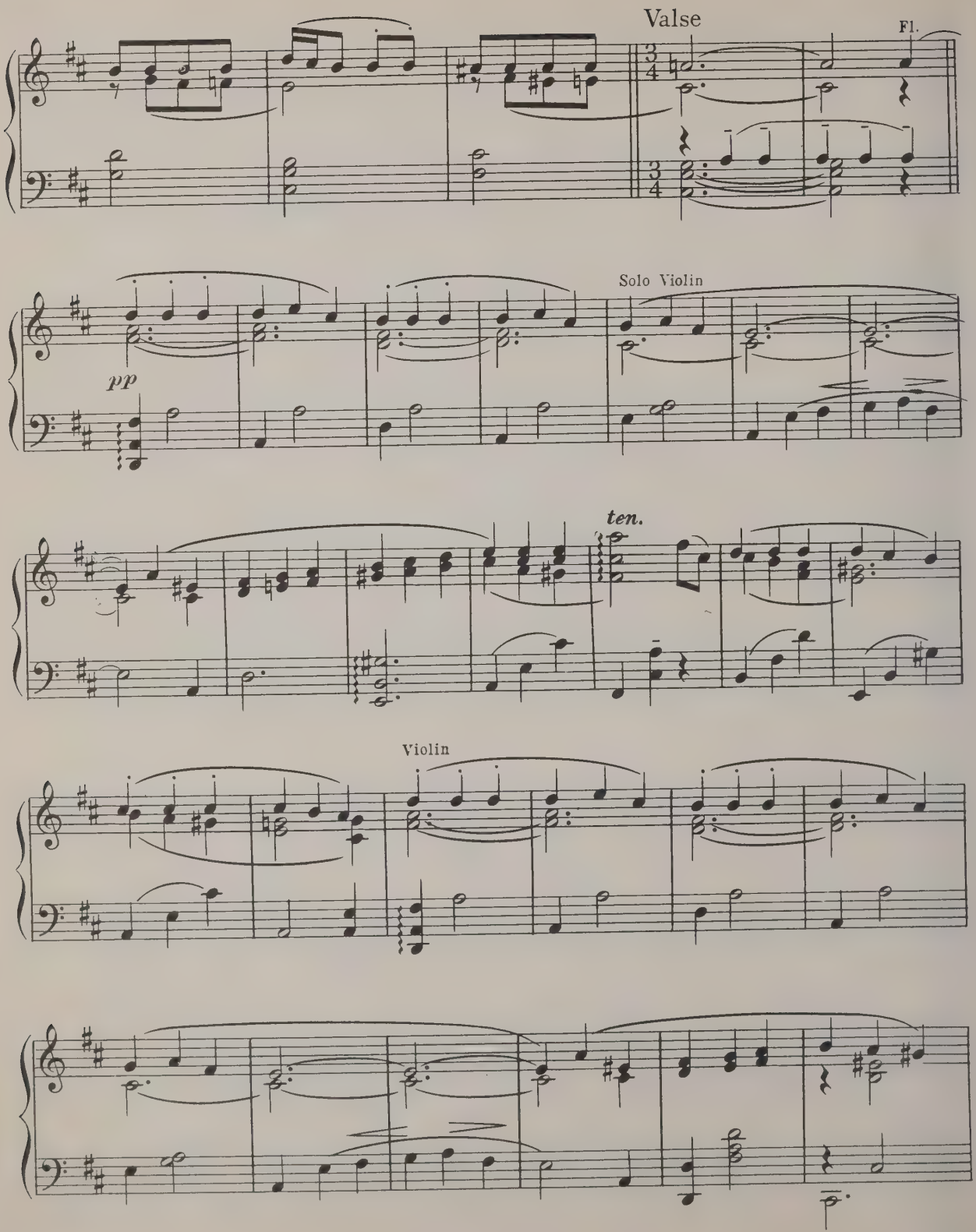


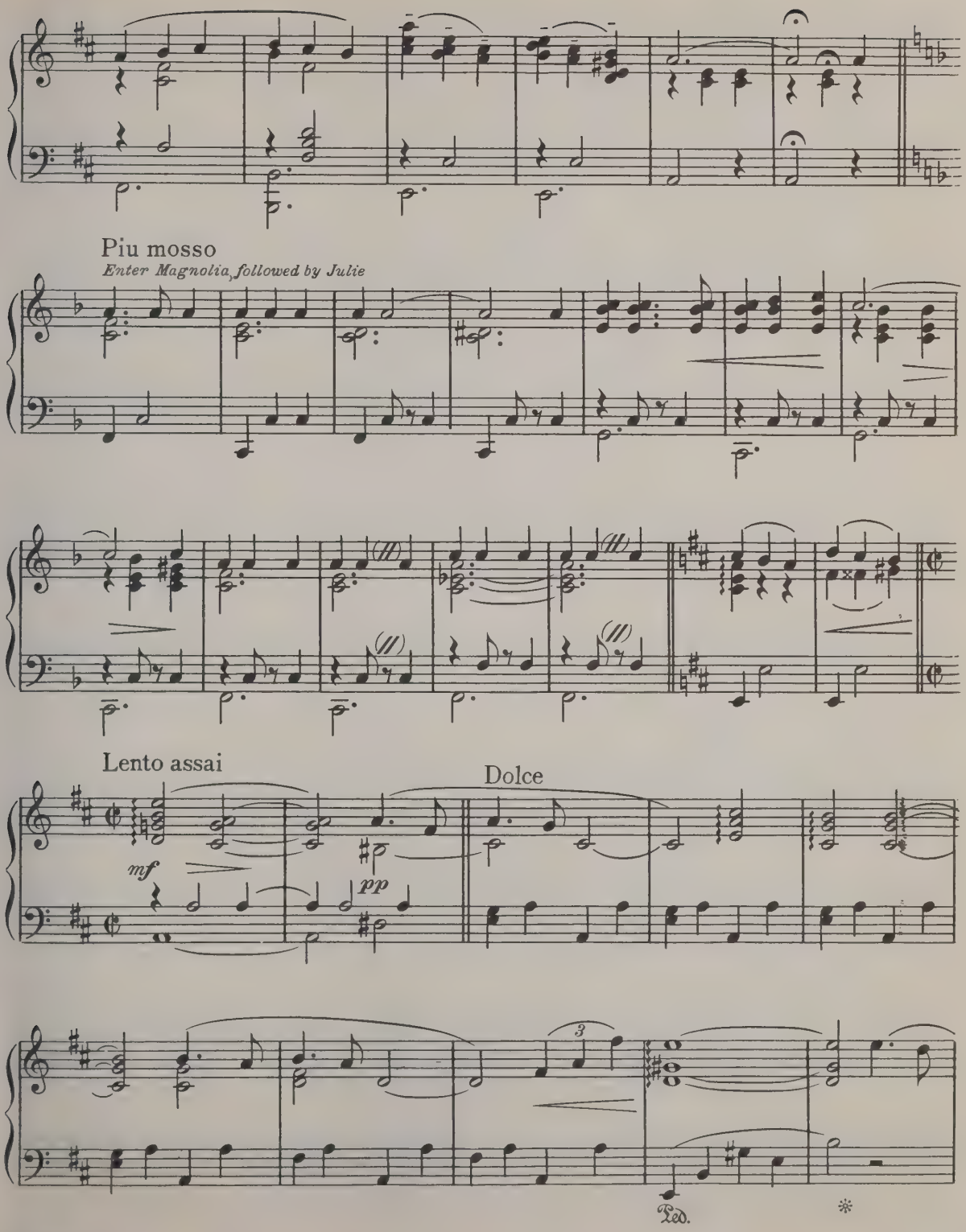

p
Clar.
Bassoon
lunga

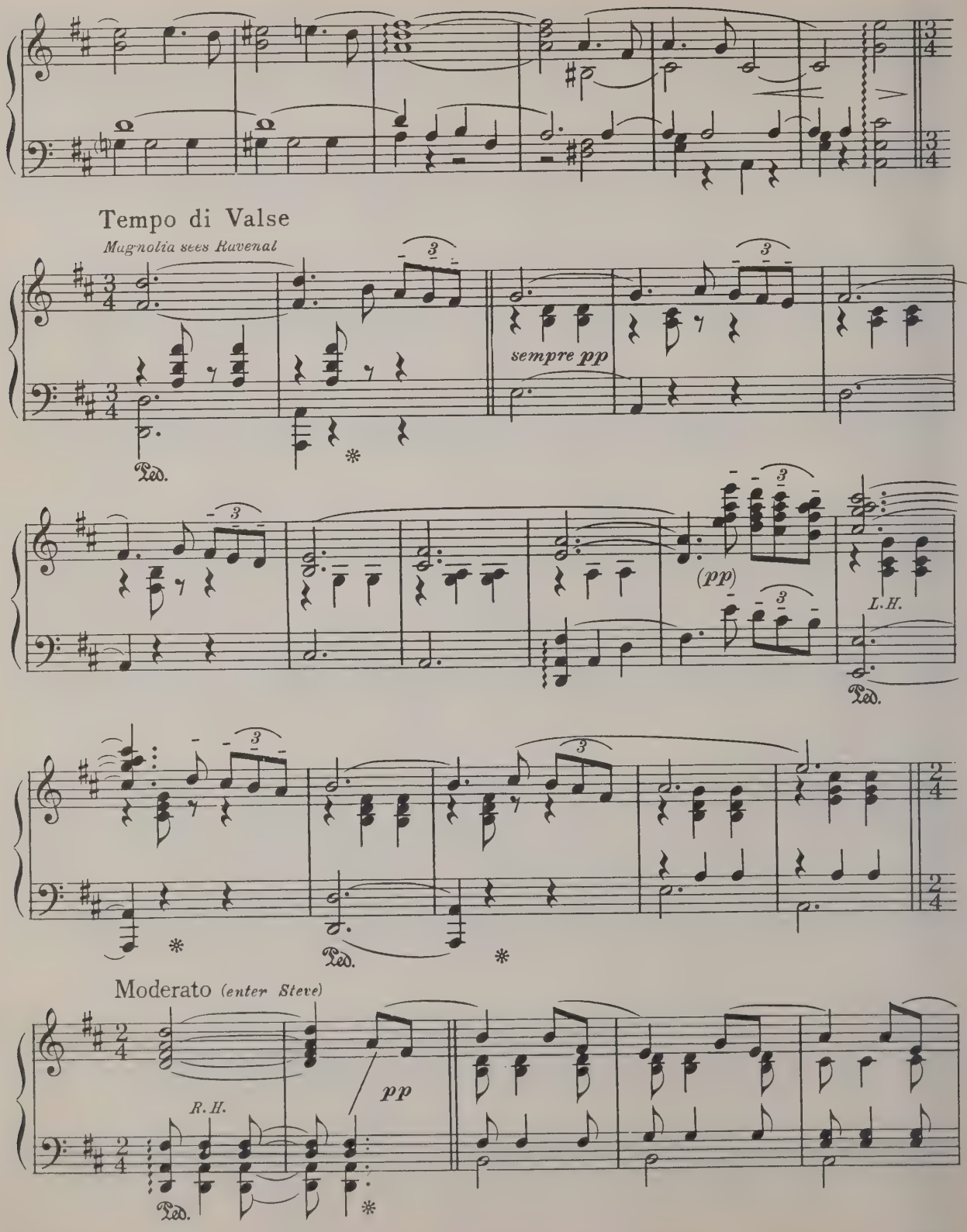

Andante moderato
p COLOURED WOMEN
(Humming)
p
f
On my
f
Women
back, in a hack, In a foh-ty dol-lar hack; No mo'
Men
f
Up-on my poor ol' back With-in a liv-'ry hack
f
Up-on my back With-in a hack


Women
rall. e cresc.
ff
gin, No mo' rum, Oh, de mis-e-ry's done come!
rall. e cresc.
ff
Men
rall. e cresc.
ff
With no mo' rum, Oh, de mis-e-ry's done come!
rall. e cresc.
ff
Cello
rall. e cresc.
ff dim.
pp
Ped.
*
tranquillo
Viola
3
3
3
2nd Violin
3
3
Bass
3
lunga
2/4
2/4

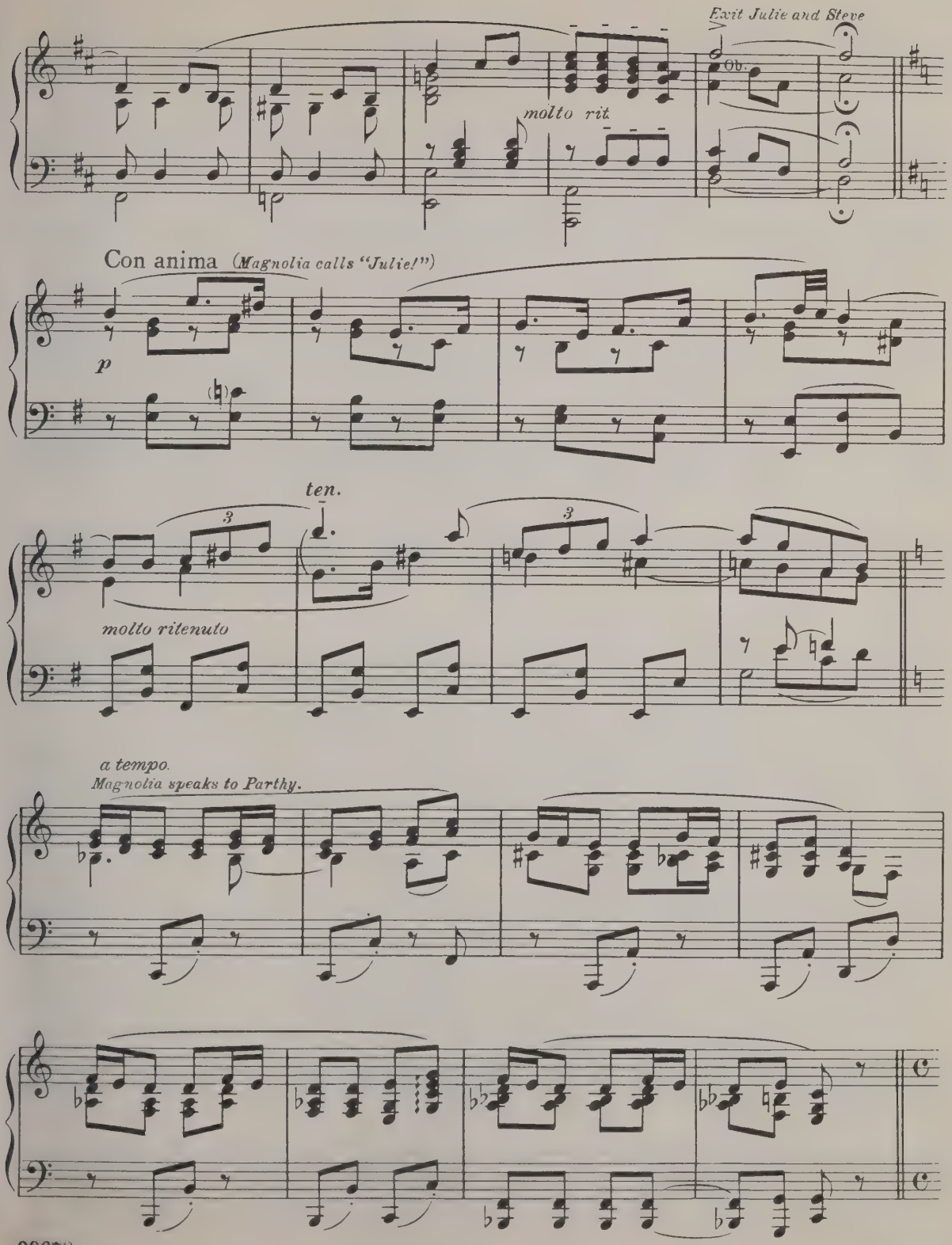

Andantino
Frank calls Ravenal in. Joe is discovered in upper box of auditorium.
pp
Enter Ravenal
Ped.
*
non legato
sempre pp

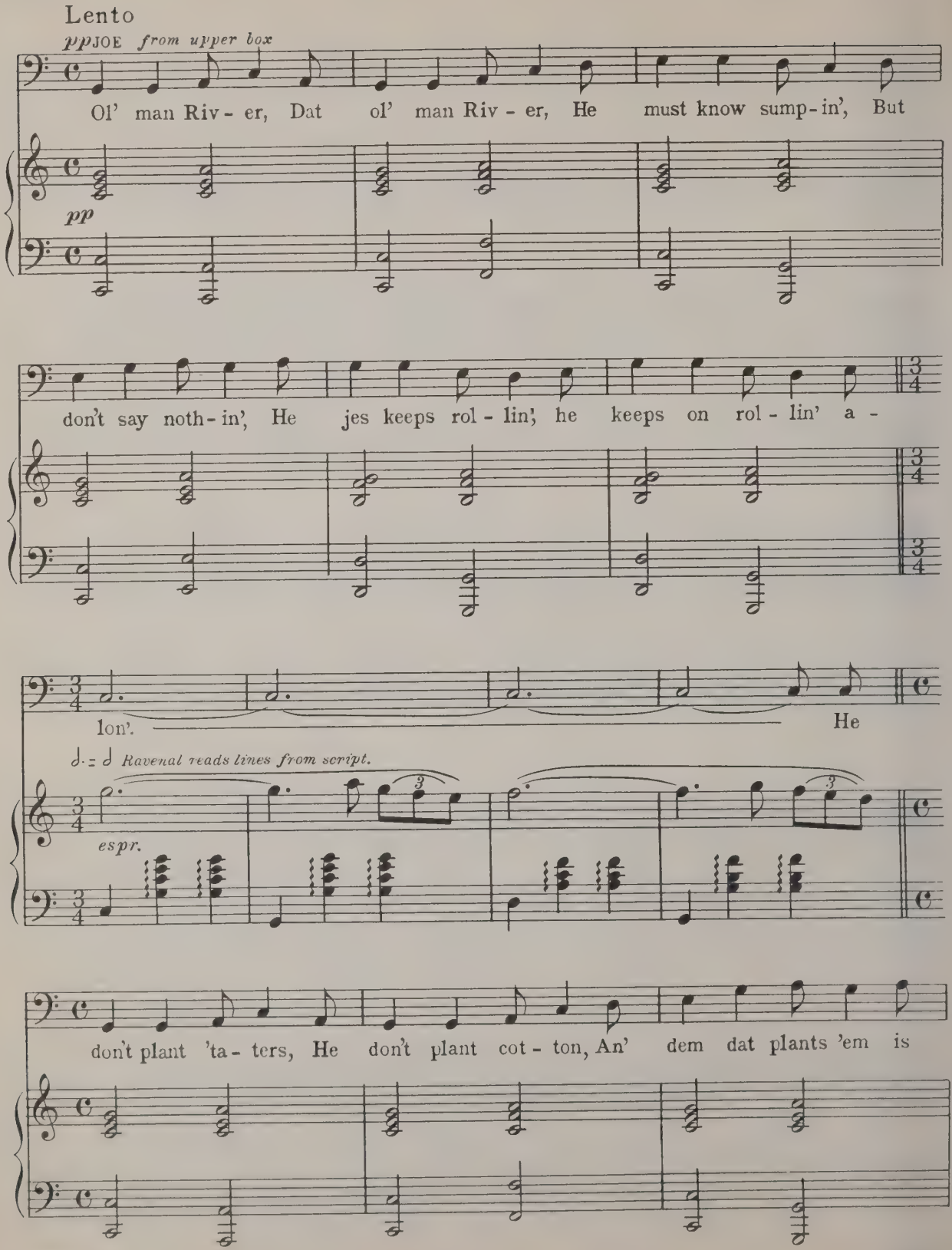

Valse
Fl.
Solo Violin
pp
ten.
Violin


Piu mosso
Enter Magnolia, followed by Julie
Lento assai
Dolce
mf
pp
Ped.

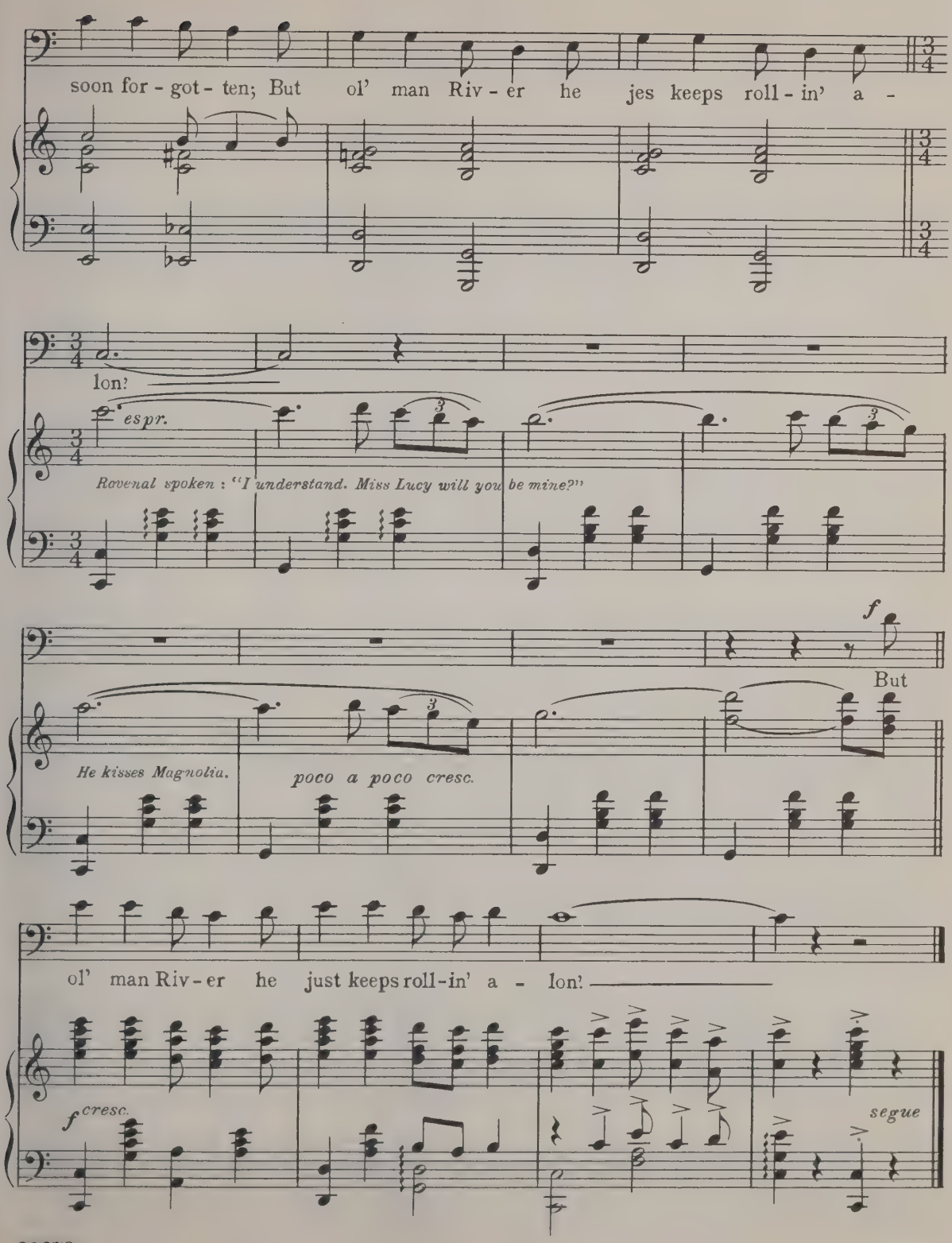

Tempo di Valse
Magnolia sees Ruvenal
sempre pp
Ped.
(pp)
L.H.
Moderato (enter Steve)
R.H.
pp

Chappell


Exit Julie and Steve
Ob.
molto rit.
Con anima (Magnolia calls "Julie!")
p
ten.
molto ritenuto
a tempo.
Magnolia speaks to Parthy.


Lento
ppJOE from upper box
Ol' man Riv - er, Dat ol' man Riv - er, He must know sump - in', But
pp
don't say noth - in', He jes keeps rol - lin', he keeps on rol - lin' a -
lon'.
He
Ravenal reads lines from script.
espr.
don't plant 'ta - ters, He don't plant cot - ton, An' dem dat plants 'em is

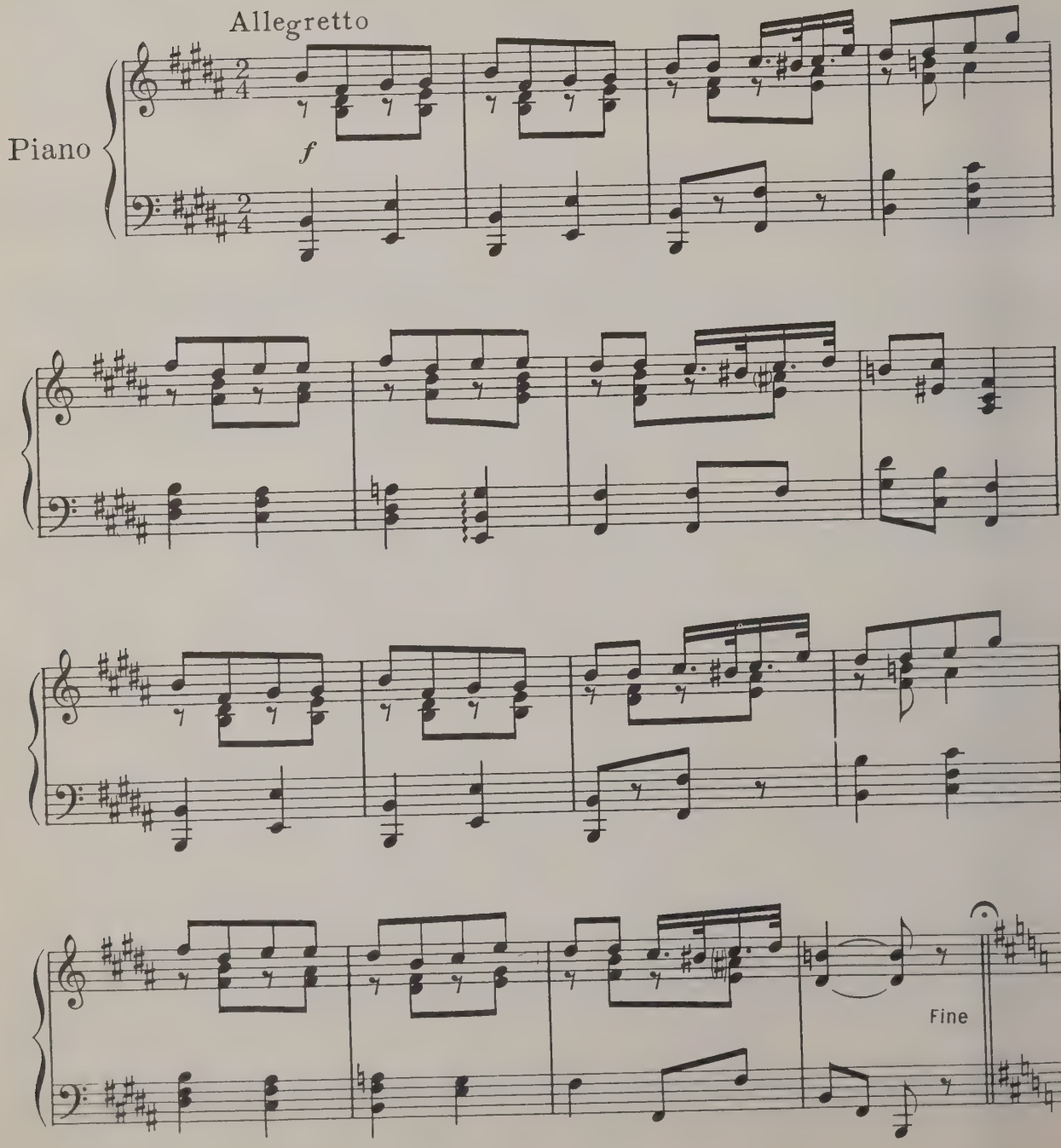
Chappell


soon for - got - ten; But ol' man Riv - er he jes keeps roll - in' a -
lon!
esp r.
Revenal spoken : "I understand. Miss Lucy will you be mine?"
f
But
He kisses Magnolia.
poco a poco cresc.
ol' man Riv - er he just keeps roll-in' a - lon!
f cresc.
segue

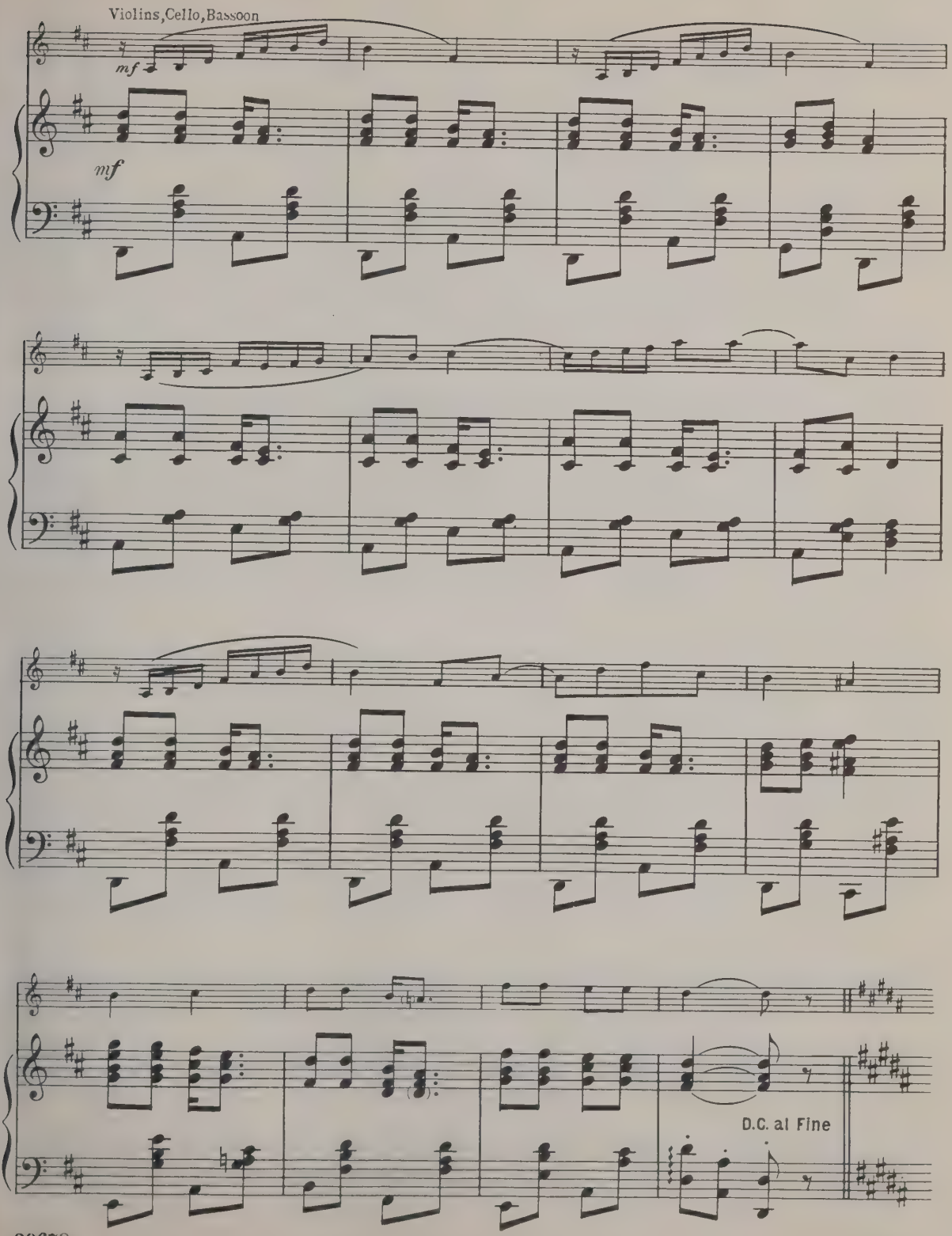
No. 10

Scene V

In Front Of The Box-office, On Foredeck Of The "Cotton Blossom"



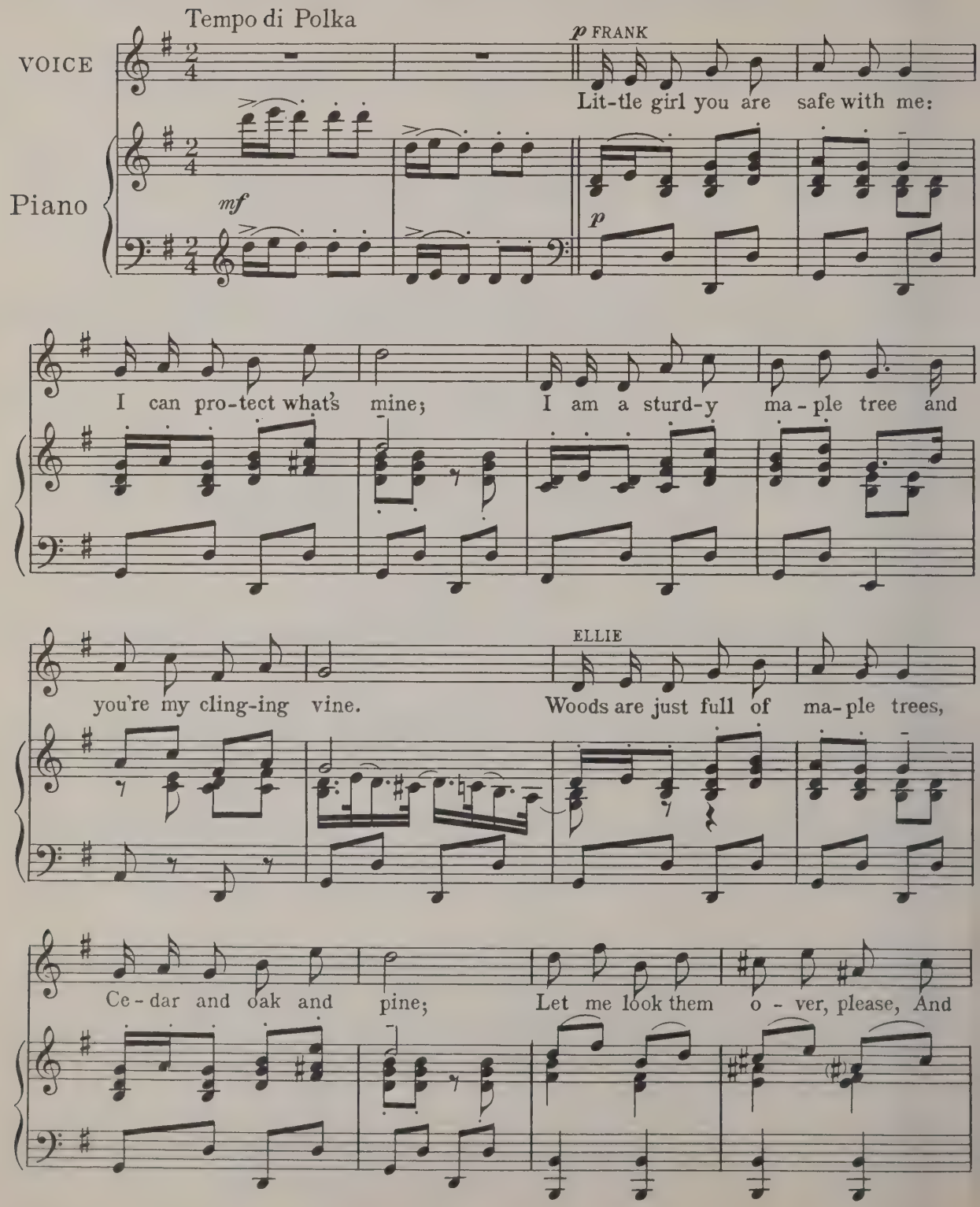
Chappell

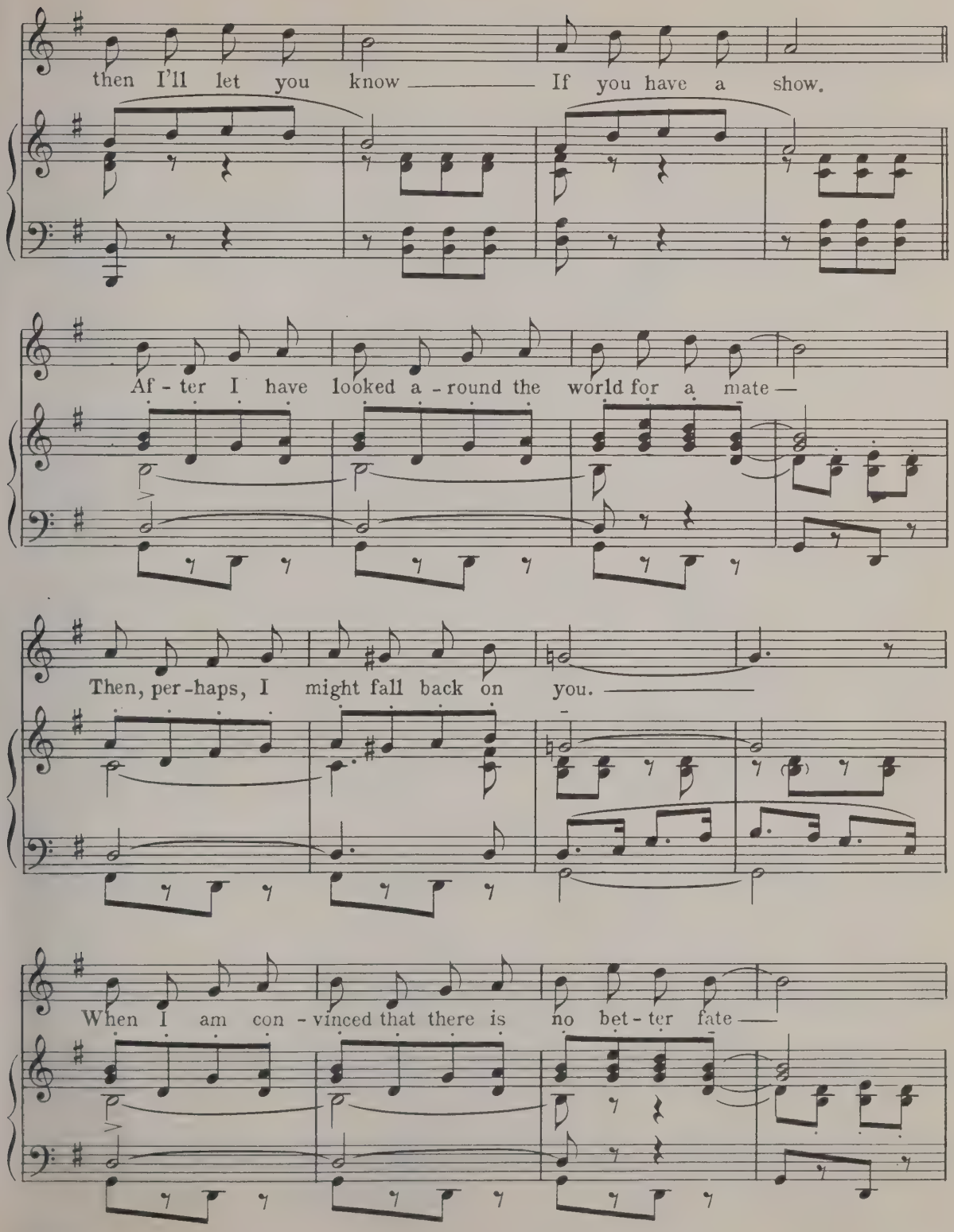

Violins, Cello, Bassoon
mf
mf
D.C. al Fine

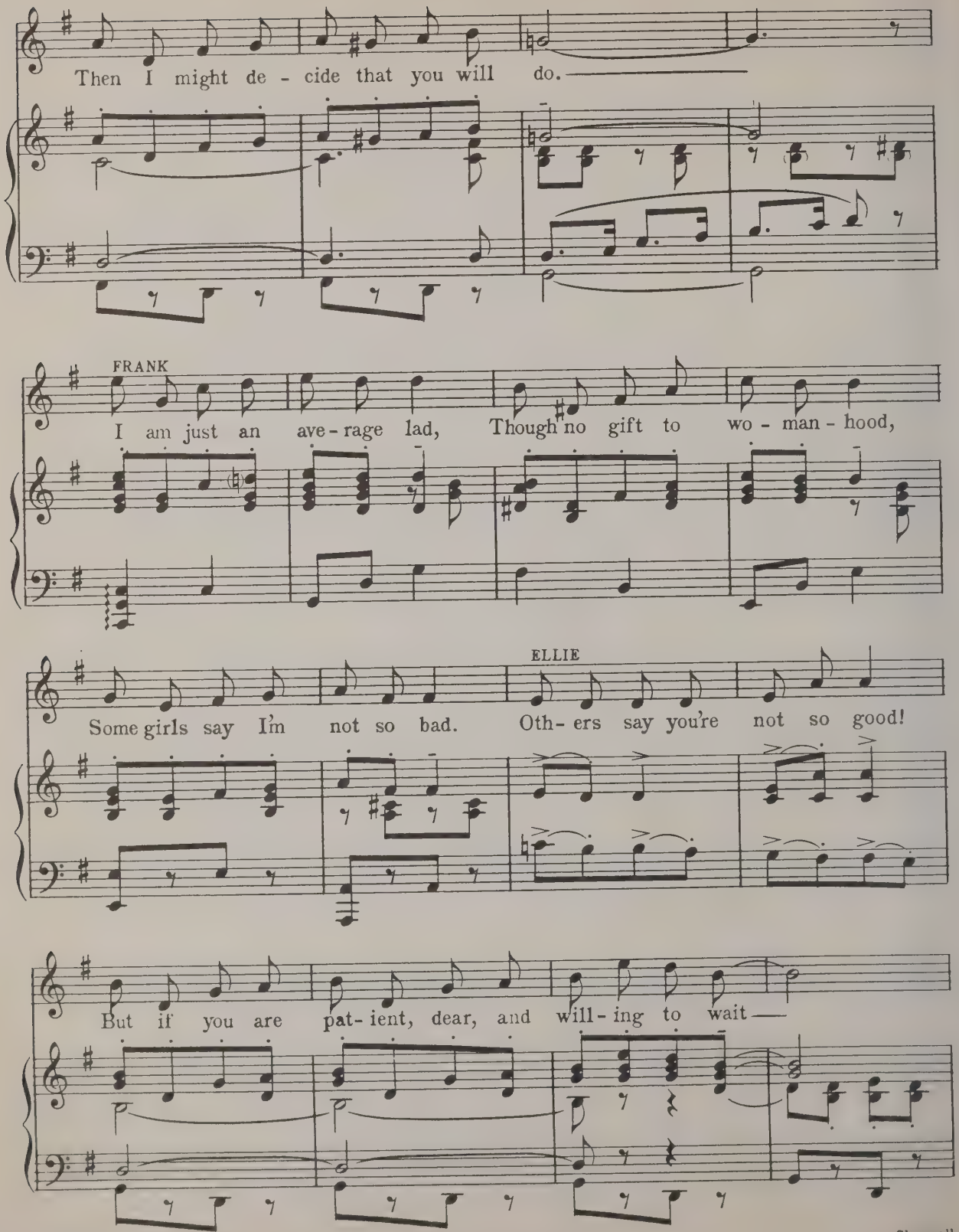
No. 11

I Might Fall Back On You

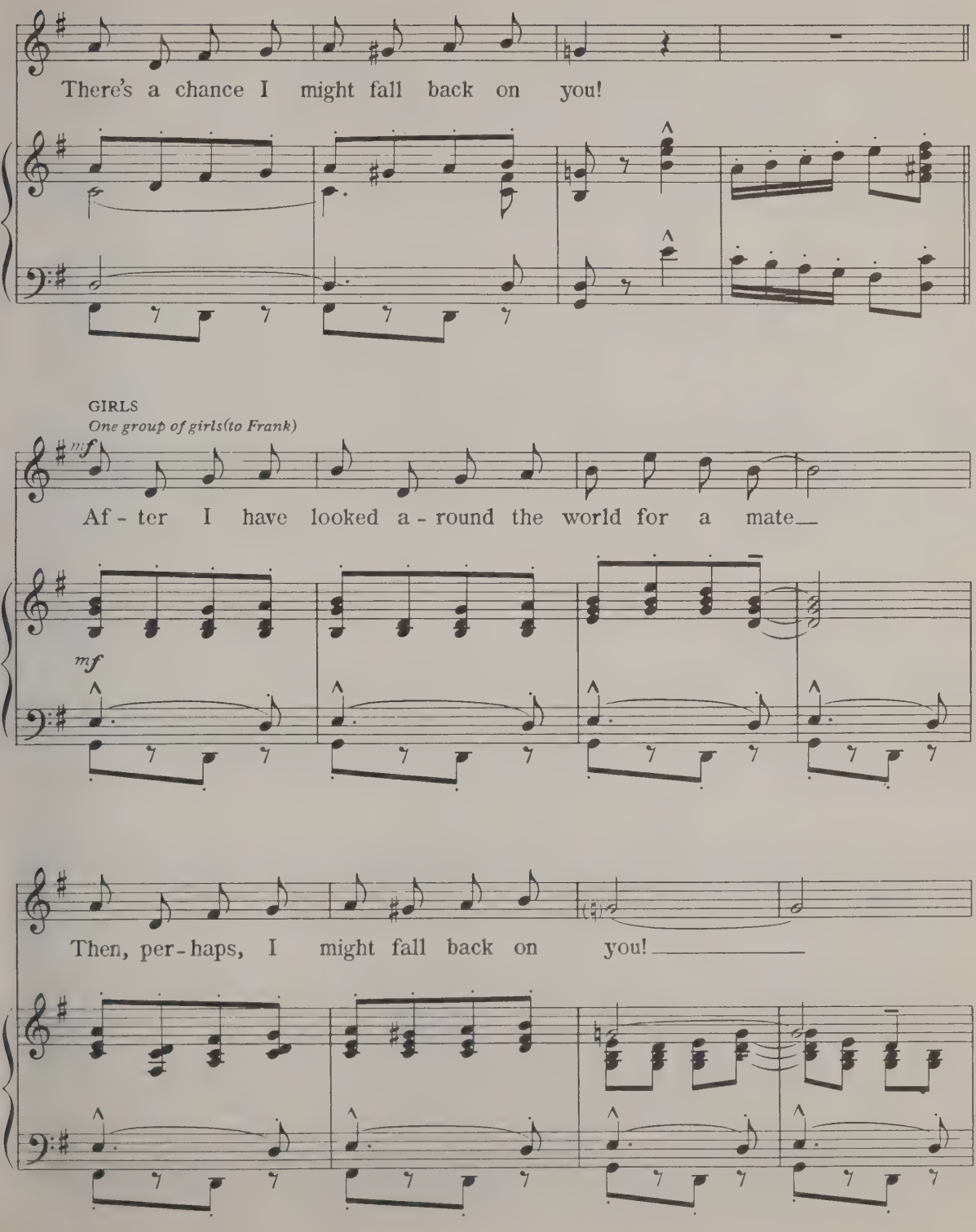
(Ellie and Frank)

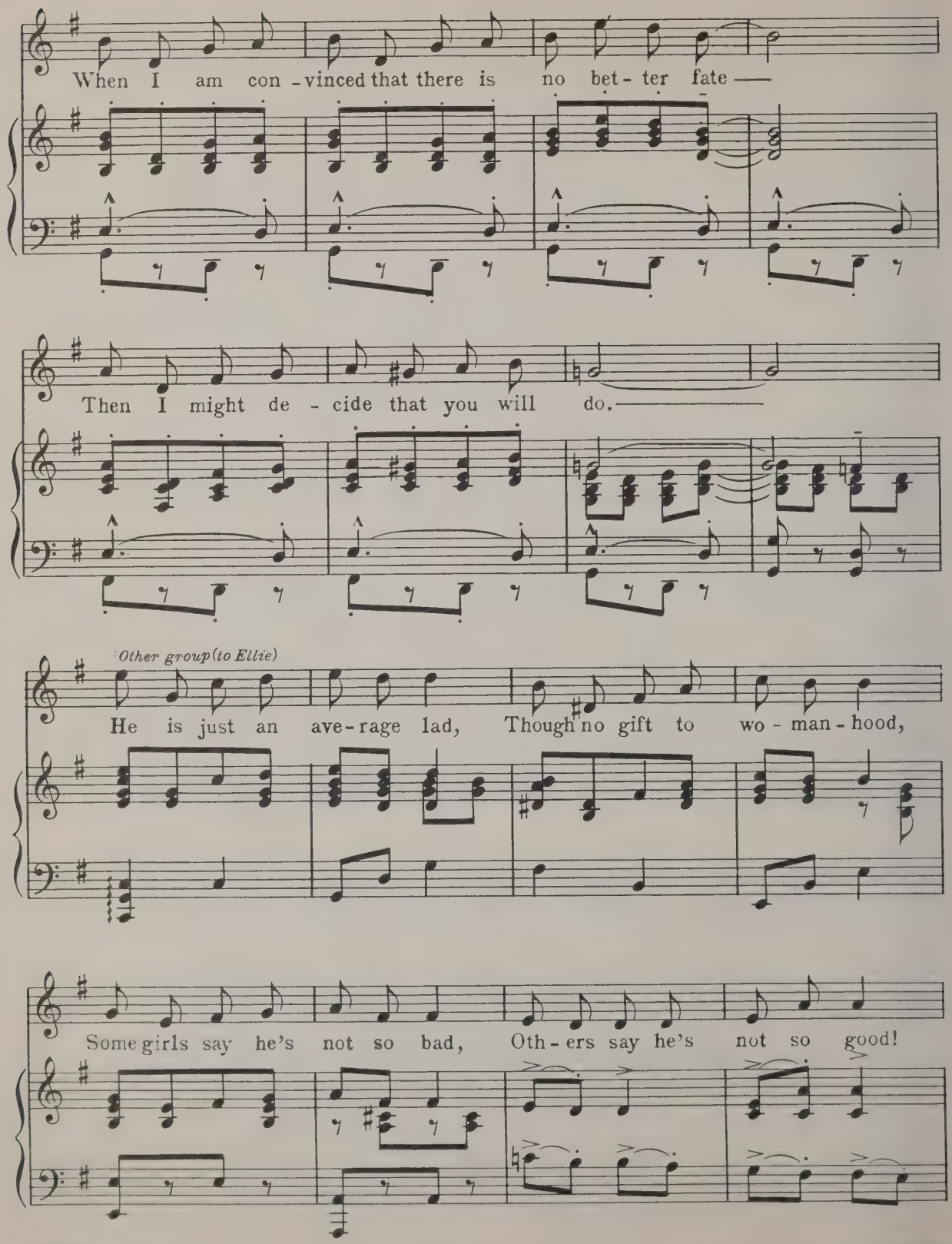

Tempo di Polka
VOICE
Piano
p FRANK
Lit-tle girl you are safe with me:
mf
p
I can pro-tect what's mine; I am a sturd-y ma-ple tree and
you're my cling-ing vine.
ELLIE
Woods are just full of ma-ple trees,
Ce-dar and oak and pine; Let me look them o-ver, please, And

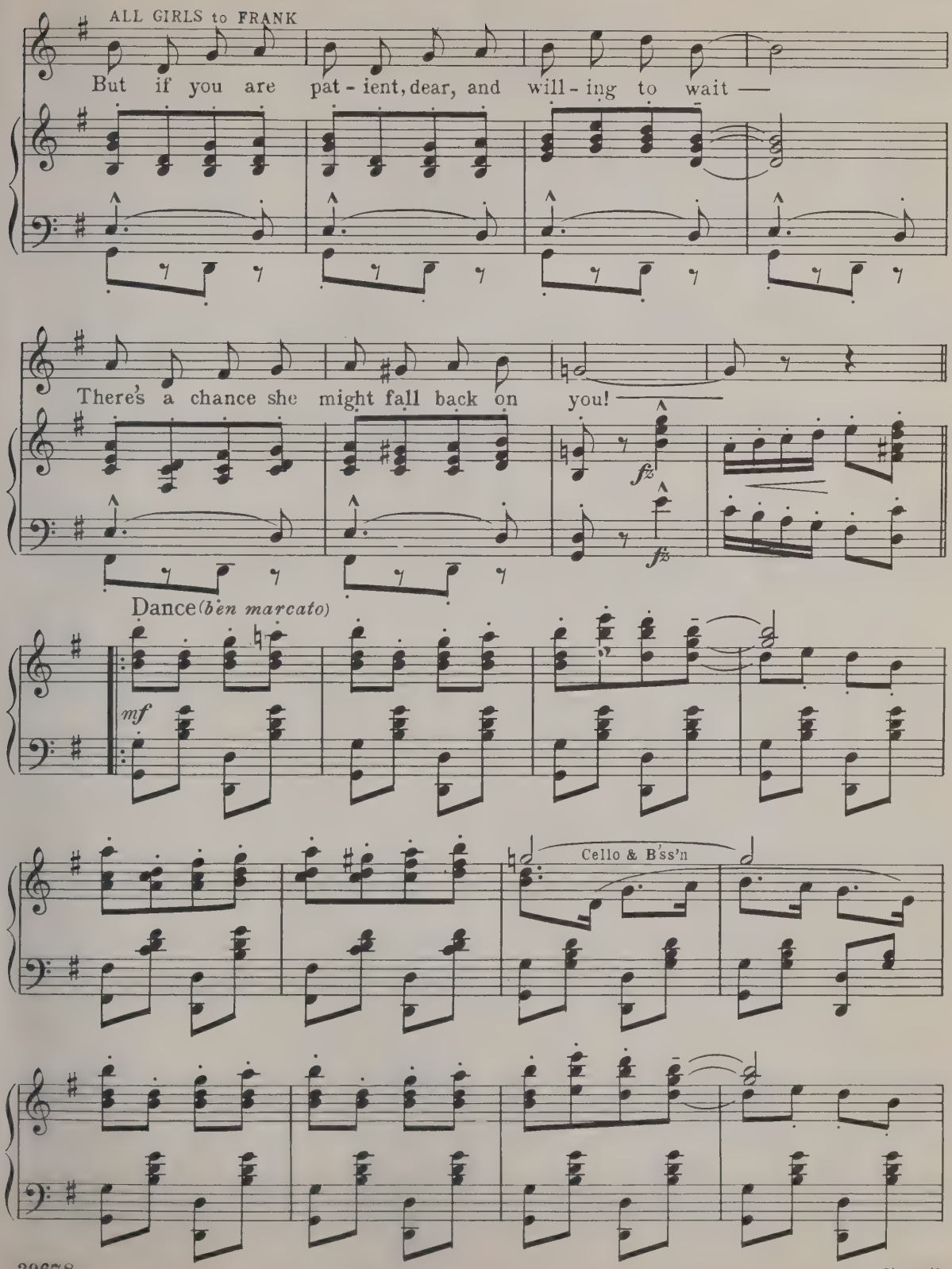

then I'll let you know If you have a show.
Af - ter I have looked a - round the world for a mate —
Then, per - haps, I might fall back on you.
When I am con - vinced that there is no bet - ter fate —

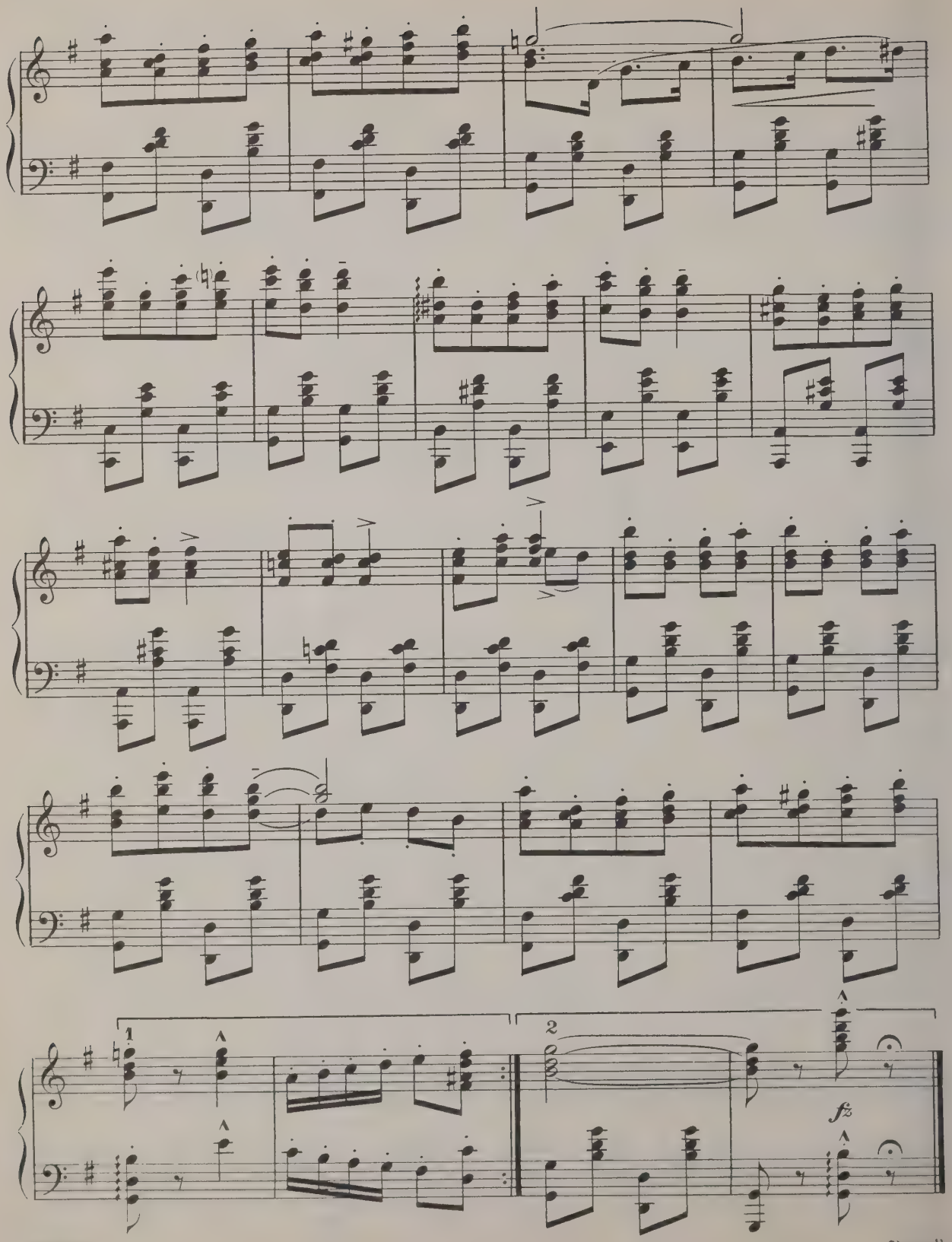

Then I might de - cide that you will do.
FRANK
I am just an ave - rage lad, Though no gift to wo - man - hood,
ELLIE
Some girls say I'm not so bad. Oth - ers say you're not so good!
But if you are pat - ient, dear, and will - ing to wait —

Chappell


There's a chance I might fall back on you!
GIRLS
One group of girls(to Frank)
mf
Af - ter I have looked a - round the world for a mate
mf
Then, per - haps, I might fall back on you!

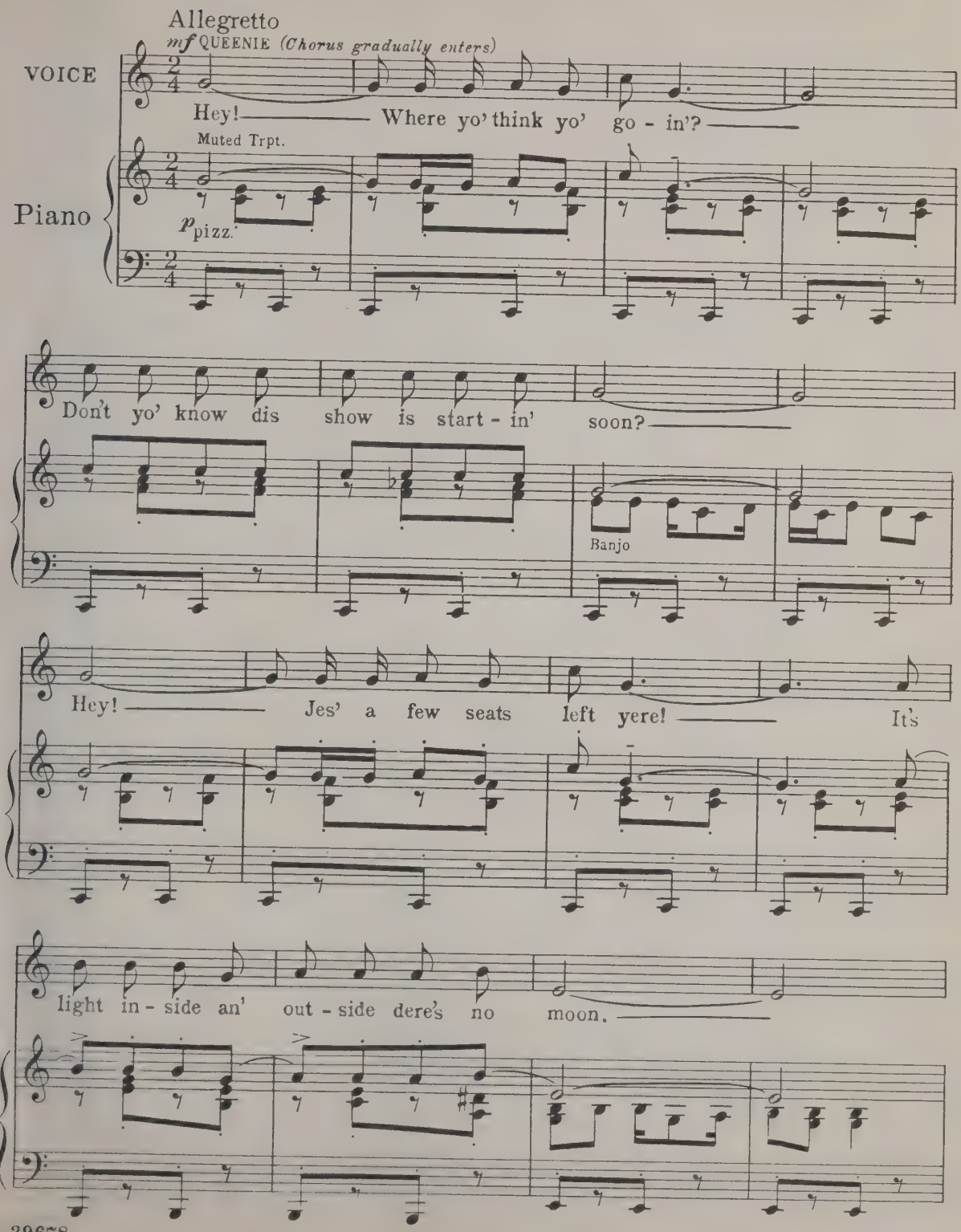

When I am con - vinced that there is no bet - ter fate —
Then I might de - cide that you will do. —
Other group (to Ellie)
He is just an ave - rage lad, Though no gift to wo - man - hood,
Some girls say he's not so bad, Oth - ers say he's not so good!

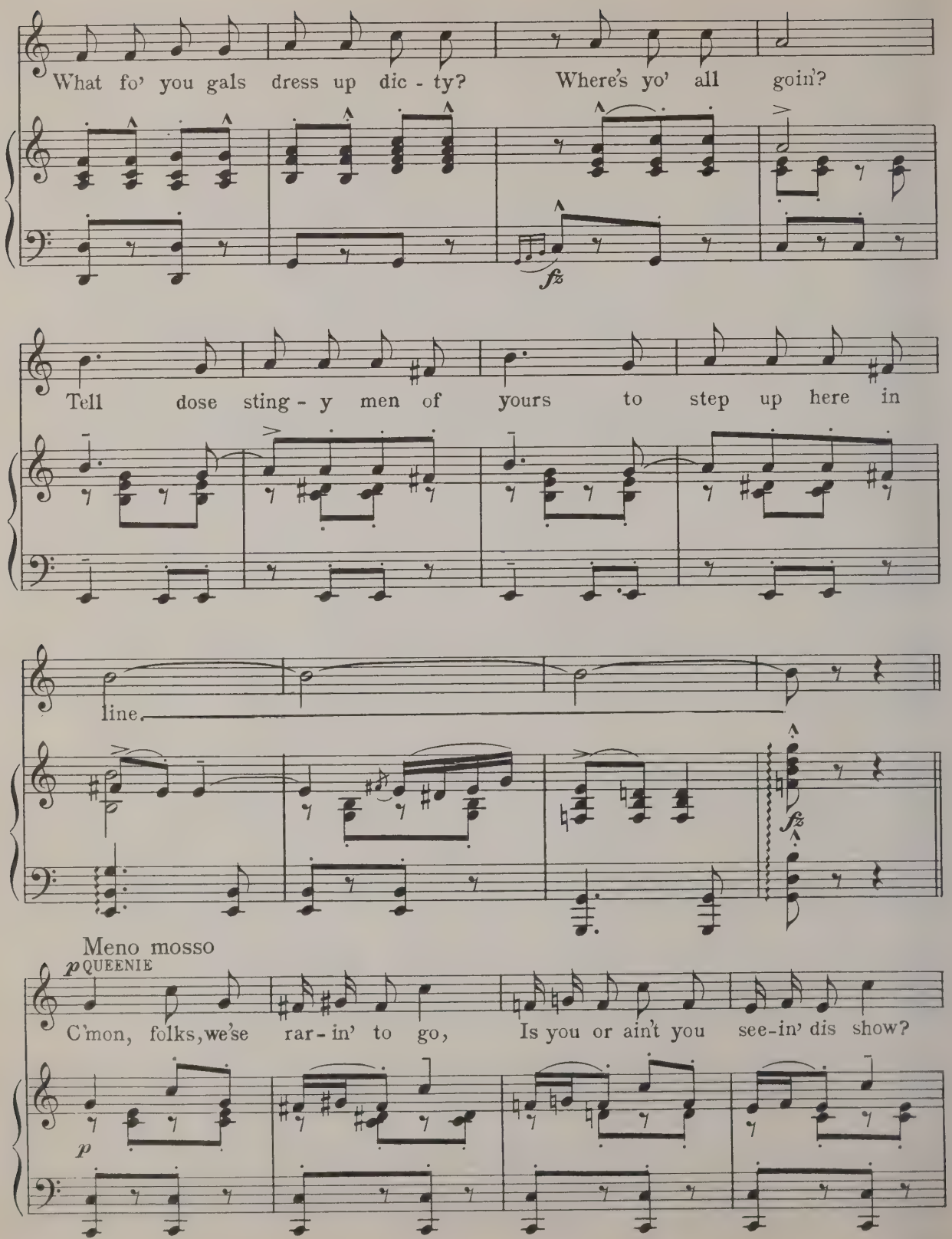

ALL GIRLS to FRANK
But if you are pat - ient, dear, and will - ing to wait —
There's a chance she might fall back on you!
fz
fz
Dance (ben marcato)
mf
Cello & B'ss'n

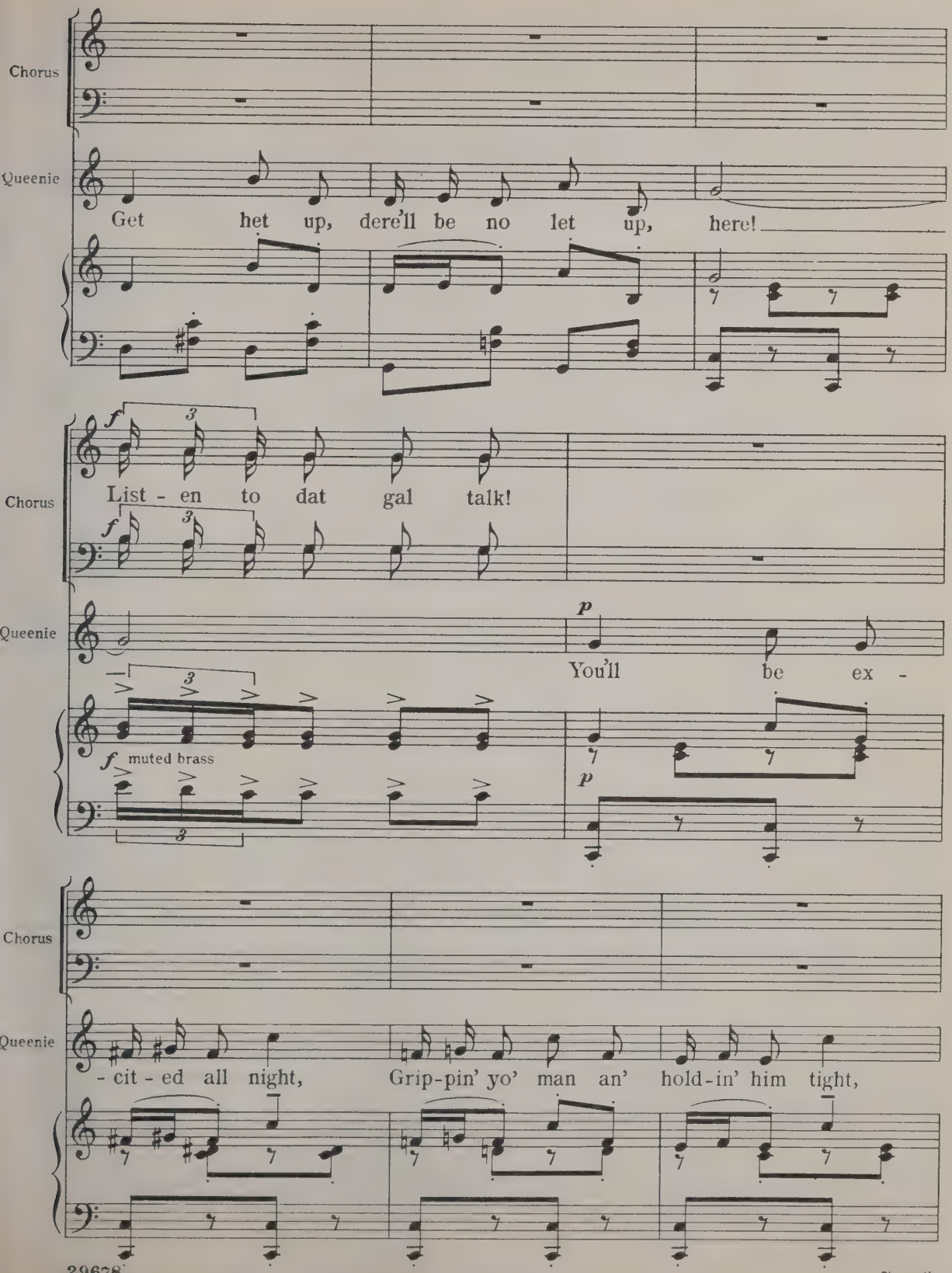

1
2
fz

Queenie's Bally - Hoo

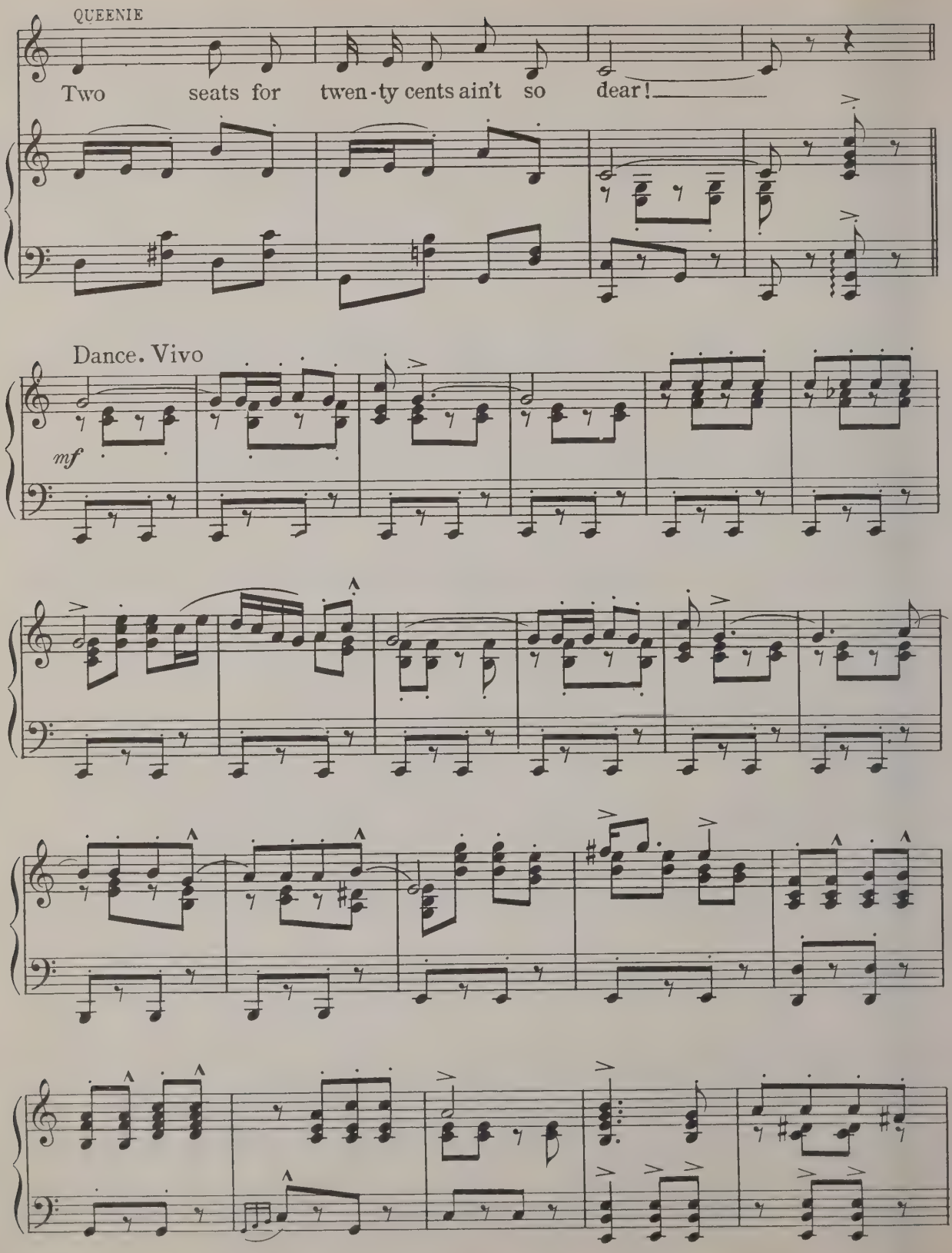
(Queenie and Coloured Chorus)

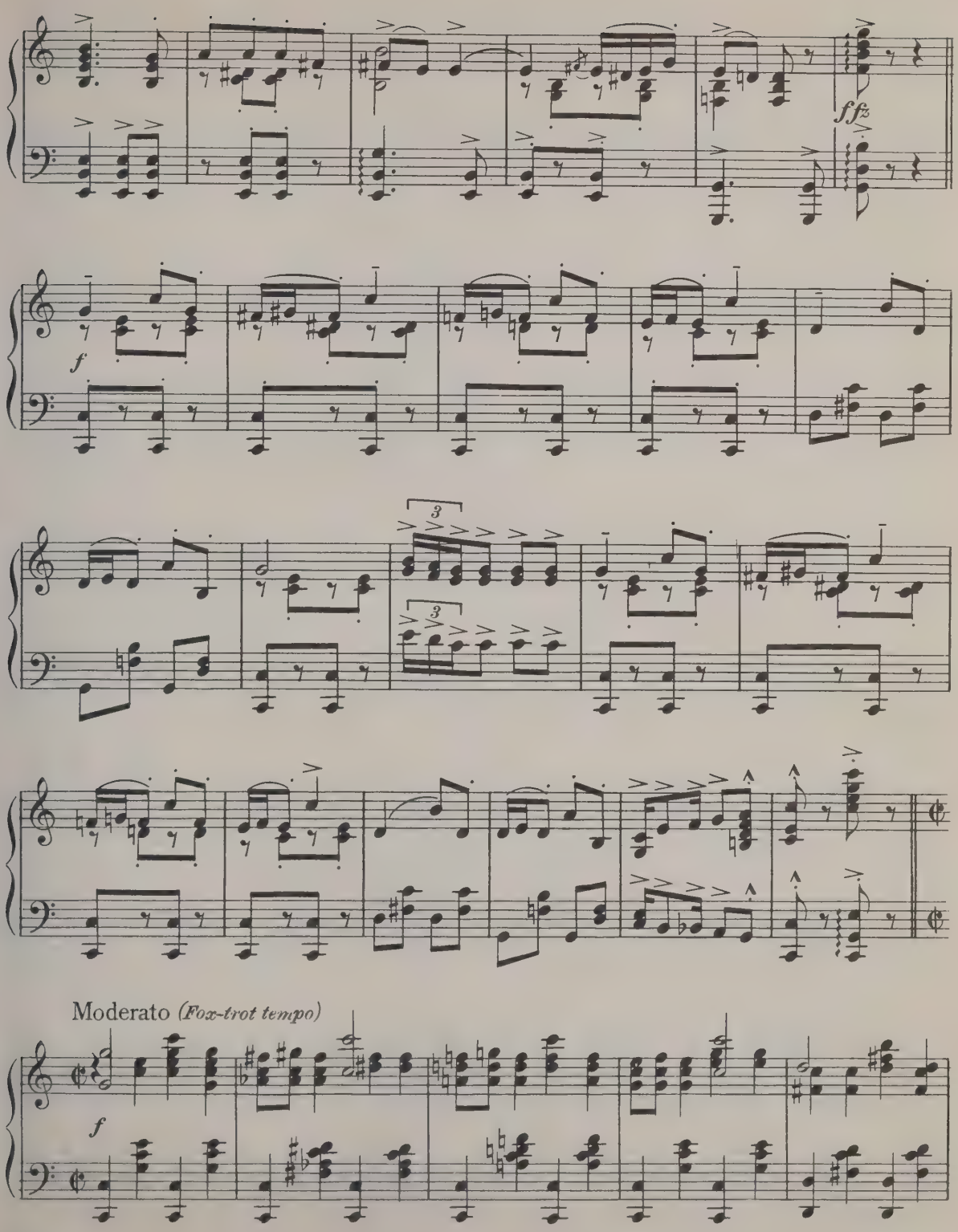

Allegretto
mf QUEENIE (Chorus gradually enters)
VOICE
Hey! Where yo' think yo' go - in'?
Muted Trpt.
Piano
p pizz.
Don't yo' know dis show is start - in' soon?
Banjo
Hey! Jes' a few seats left yere! It's
light in - side an' out - side dere's no moon.

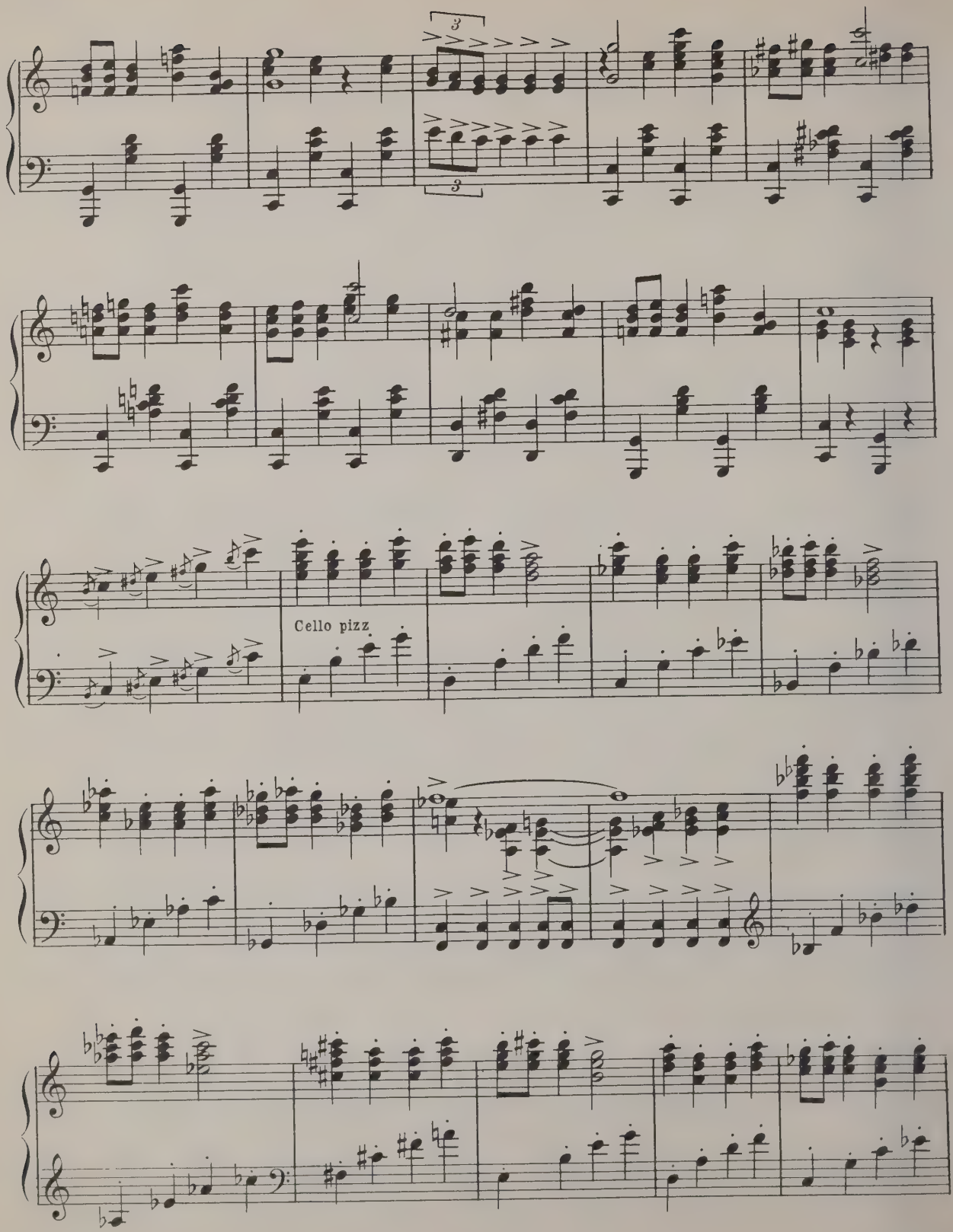

What fo' you gals dress up dic - ty? Where's yo' all goin'?
fz
Tell dose sting - y men of yours to step up here in
line.
fz
Meno mosso
p QUEENIE
C'mon, folks, we'se rar - in' to go, Is you or ain't you see-in' dis show?
p

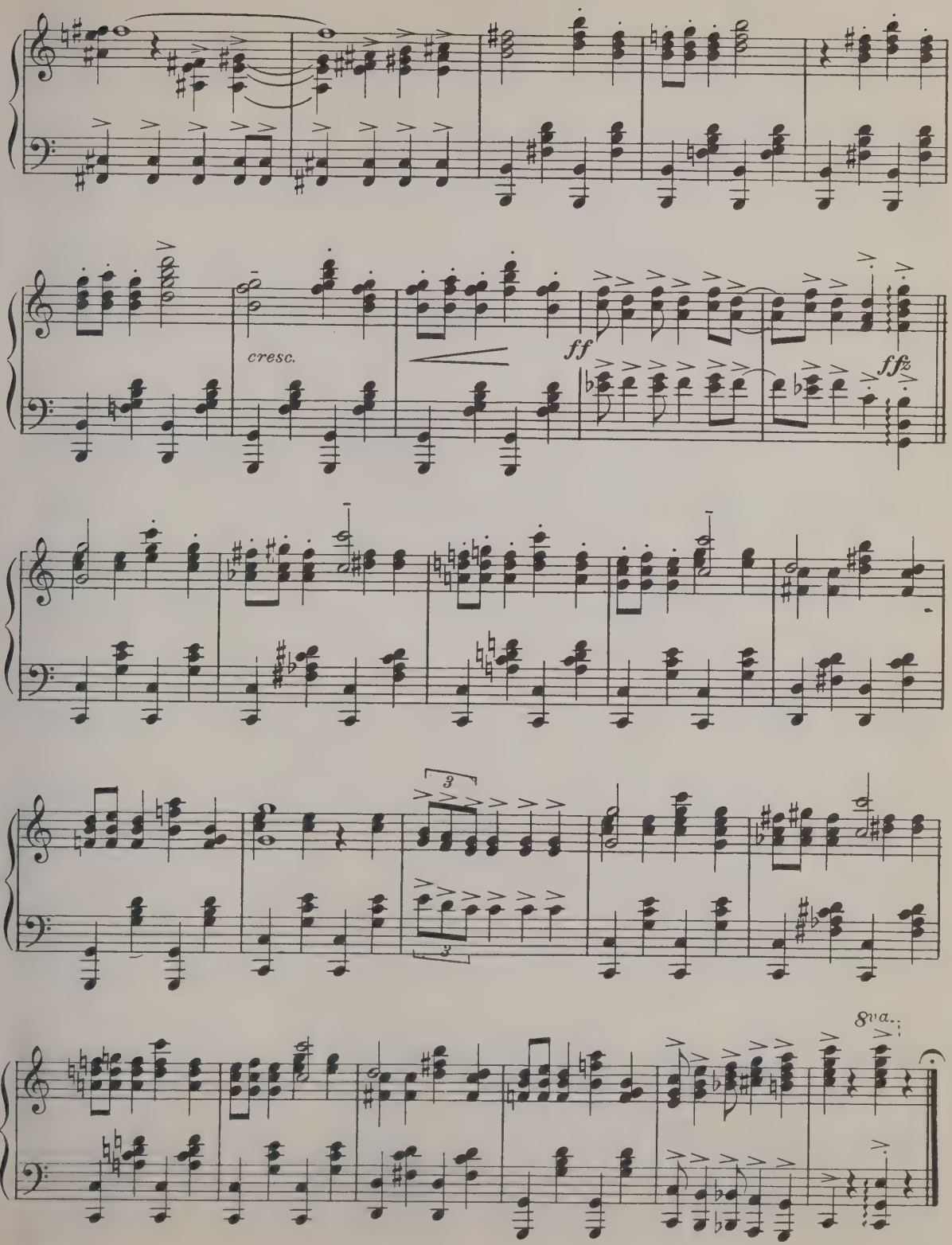

Chorus
Queenie
Get het up, dere'll be no let up, here!
Chorus
f
List - en to dat gal talk!
Queenie
p
You'll be ex -
f muted brass
p
Chorus
Queenie
- cit - ed all night, Grip-pin' yo' man an' hold-in' him tight,

Chappell


QUEENIE
Two seats for twen-ty cents ain't so dear!
Dance. Vivo
mf


ffz
f
3
3
Moderato (Fox-trot tempo)
f


Cello pizz.

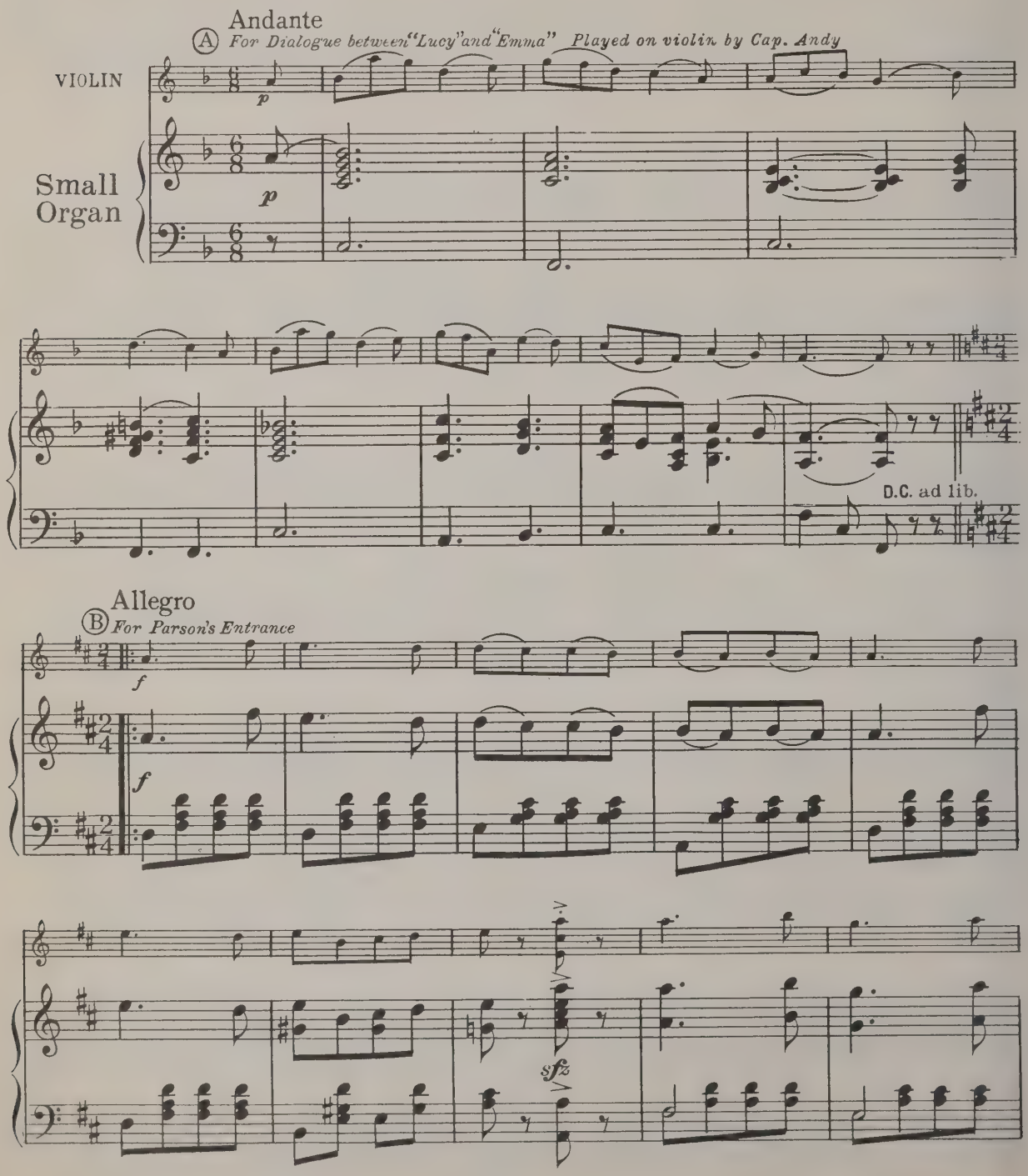

cresc.
ff
ffz
3
3
8va

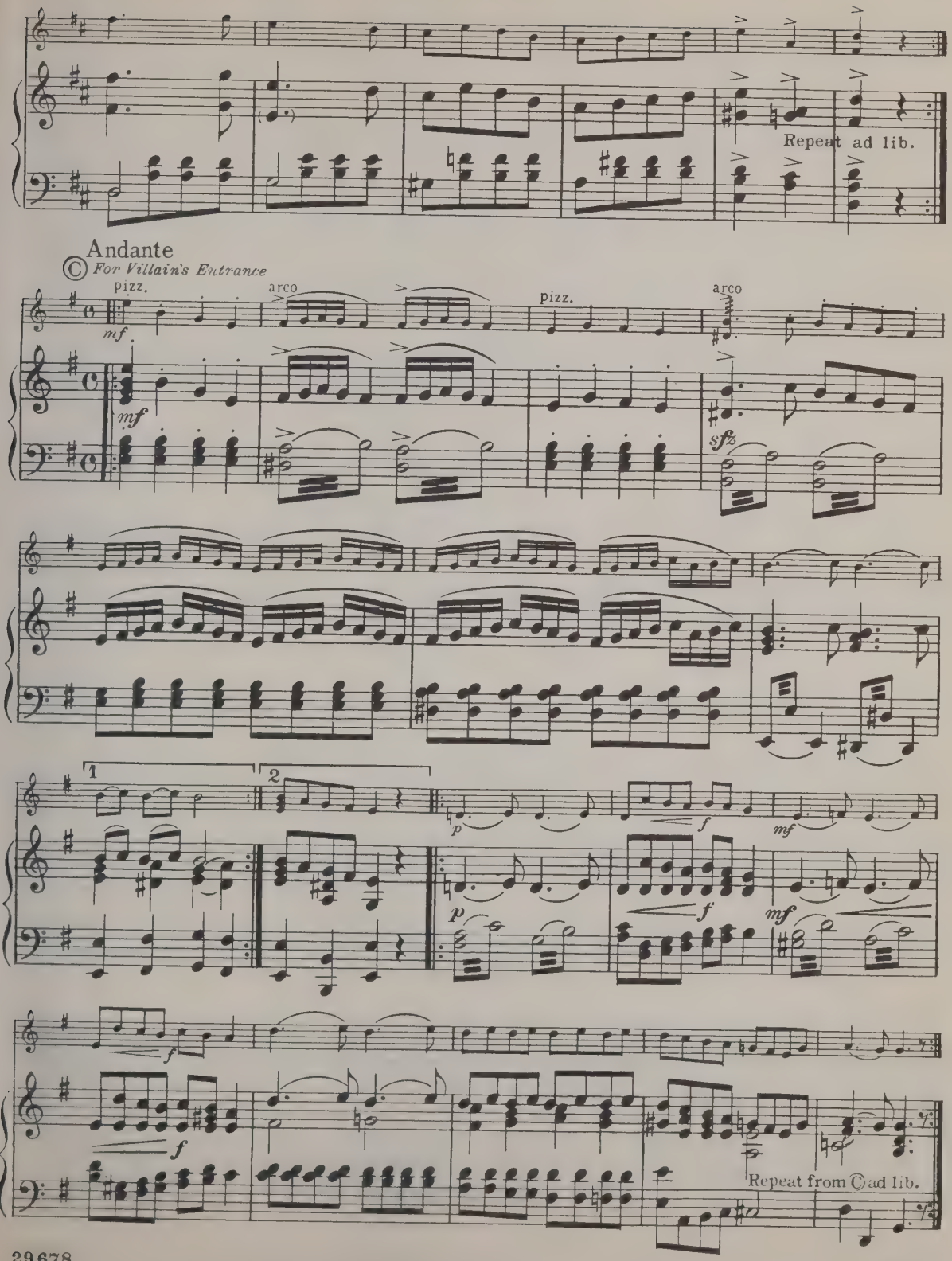
No. 13

Scene VI

Auditorium And Stage Of The "Cotton Blossom" During the Third Act of "The Parson's Bride"

Incidental Music, played on the Stage during the presentation of "The Parson's Bride"

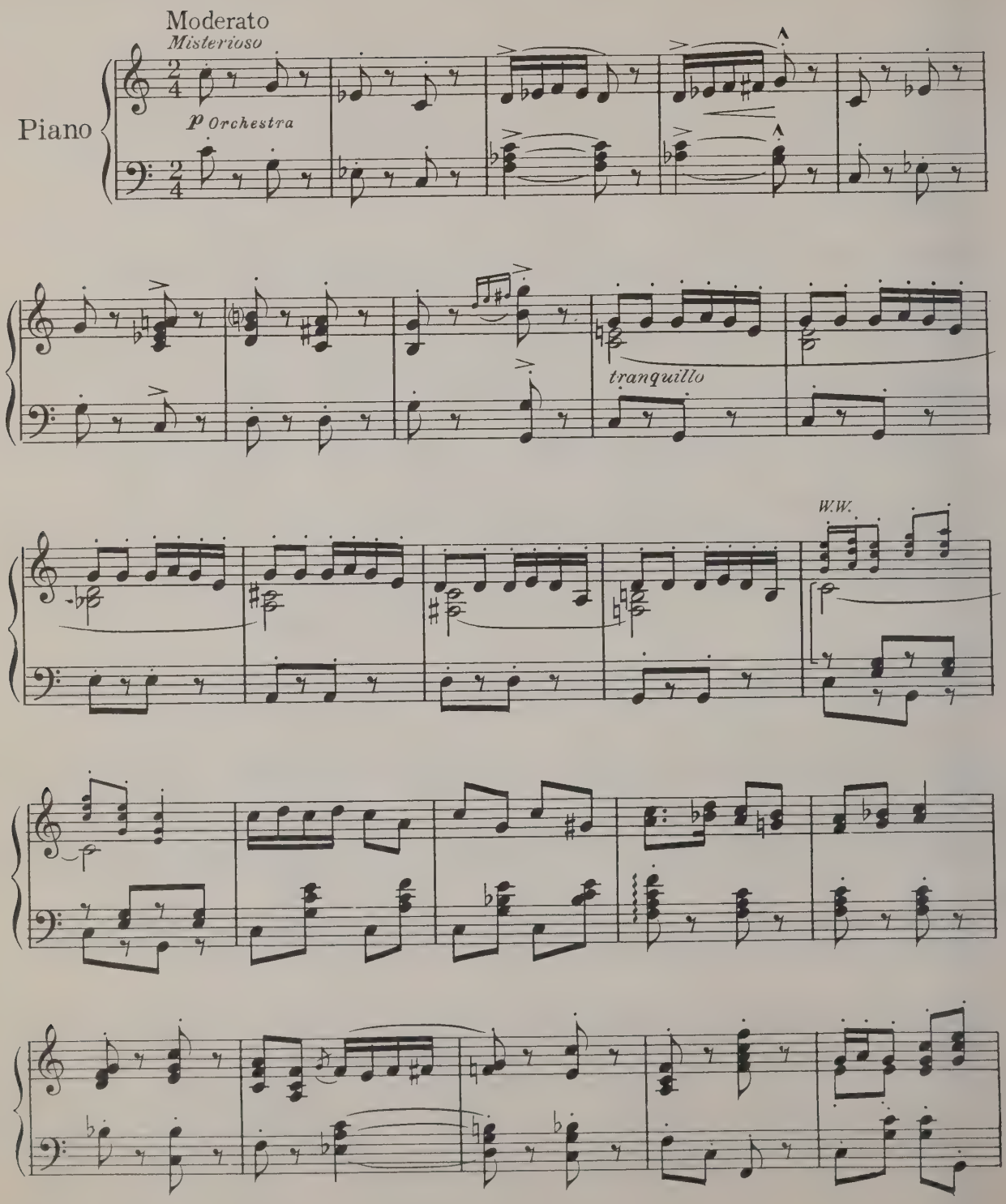


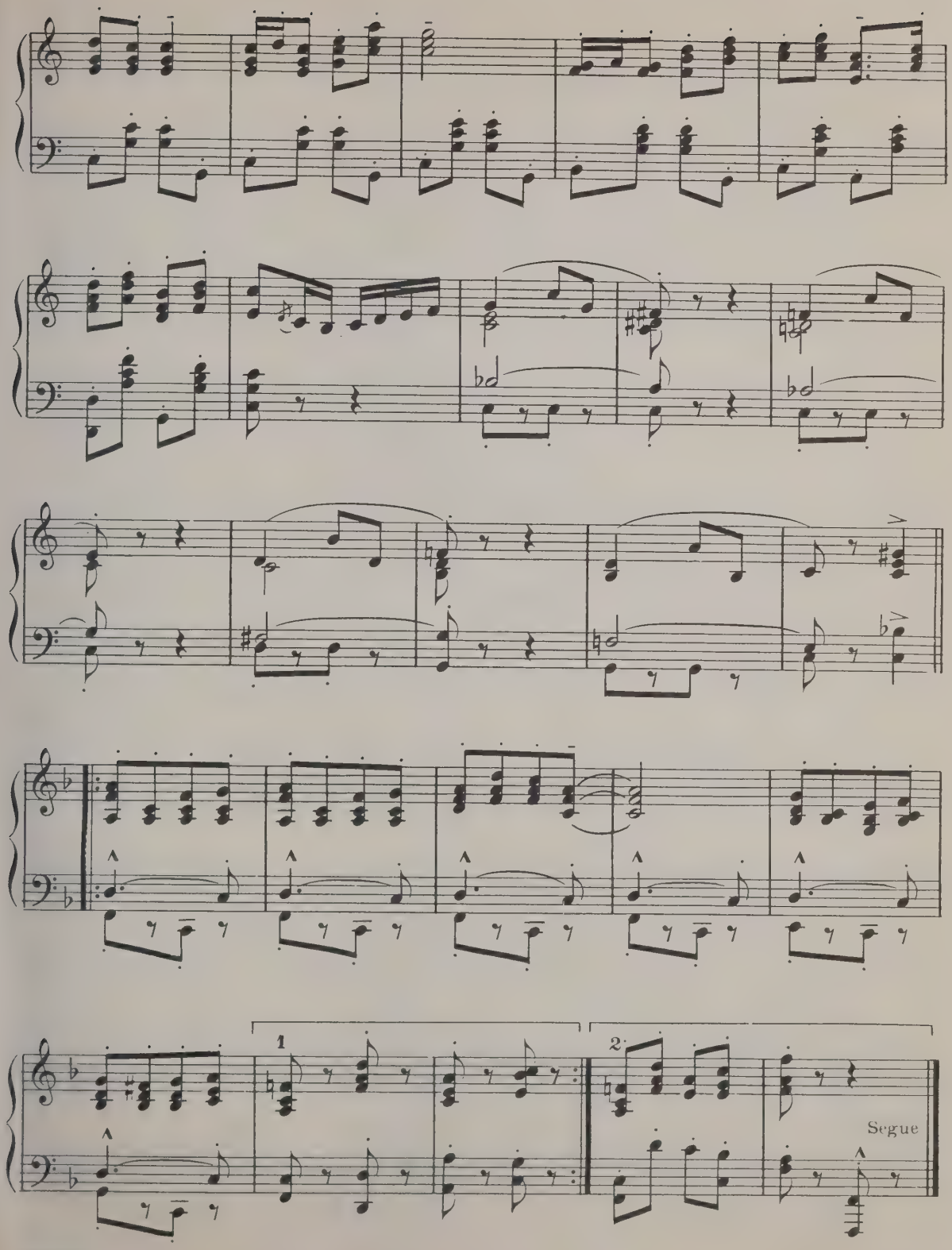

Repeat ad lib.
Andante
© For Villain's Entrance
pizz.
arco
pizz.
arco
mf
mf
sfz
1
2
p
f
mf
p
f
mf
f
f
Repeat from © ad lib.

Villain's Dance

No. 14

(Frank's specialty dance)



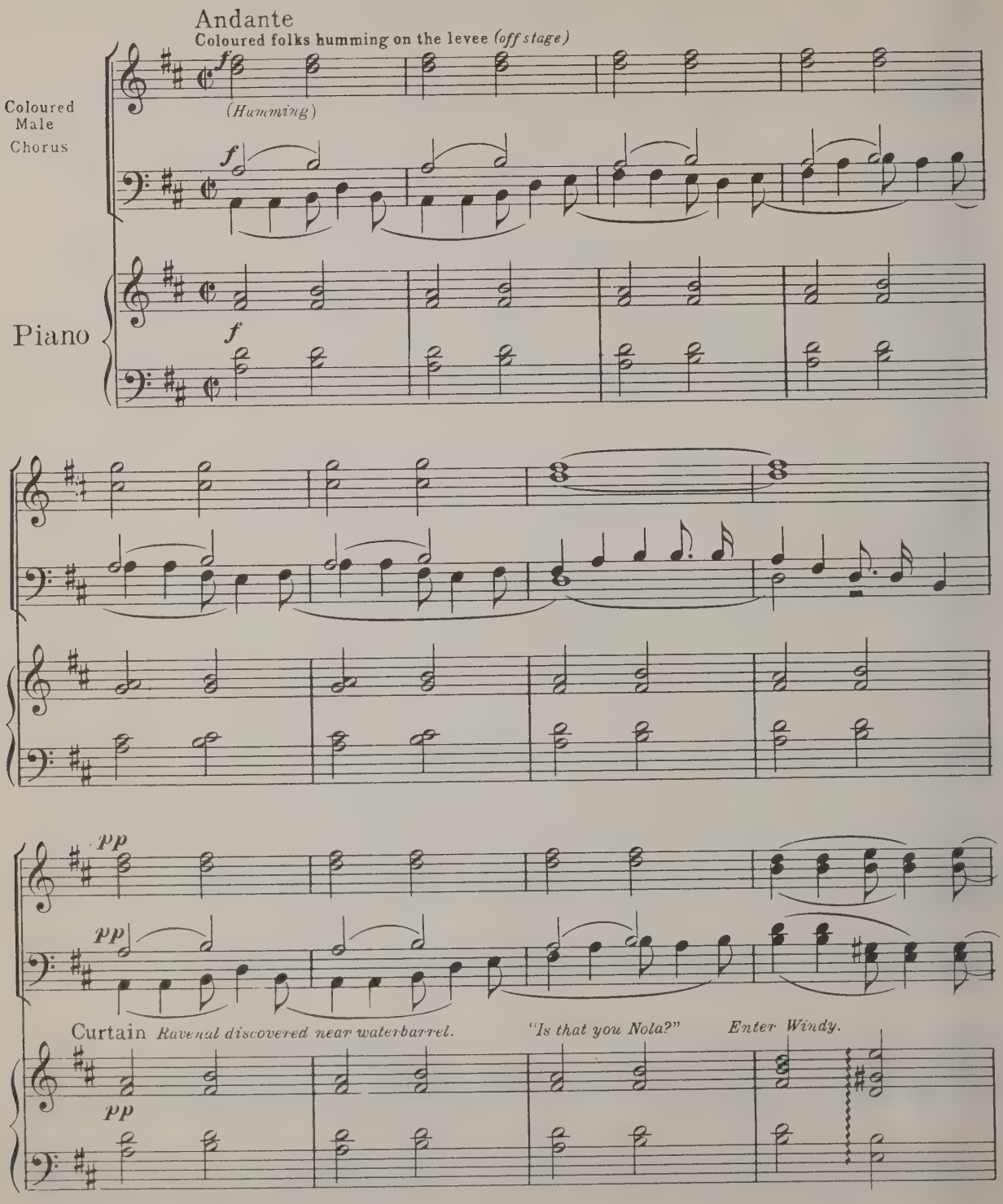

1
2
Segue

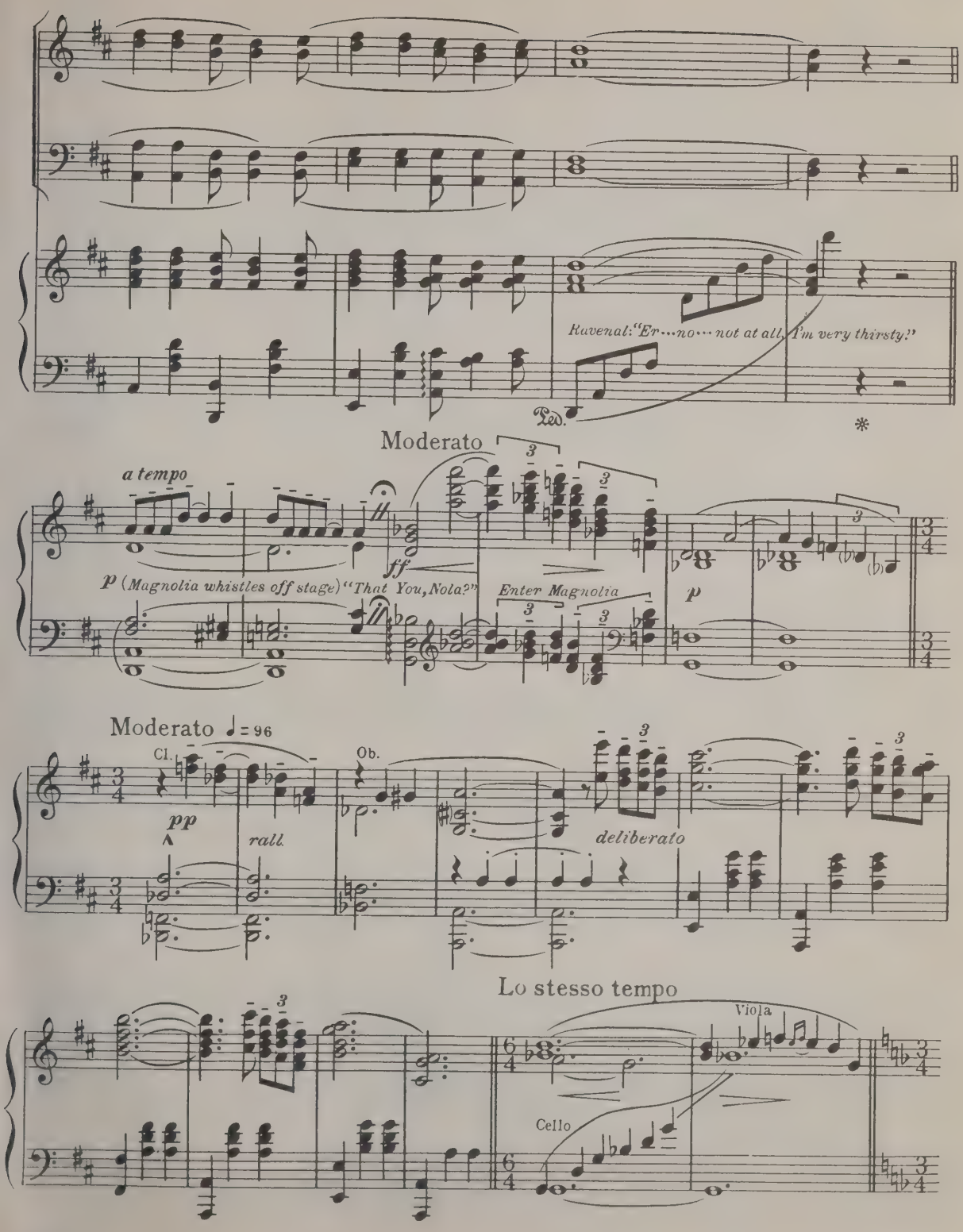
Scene VII

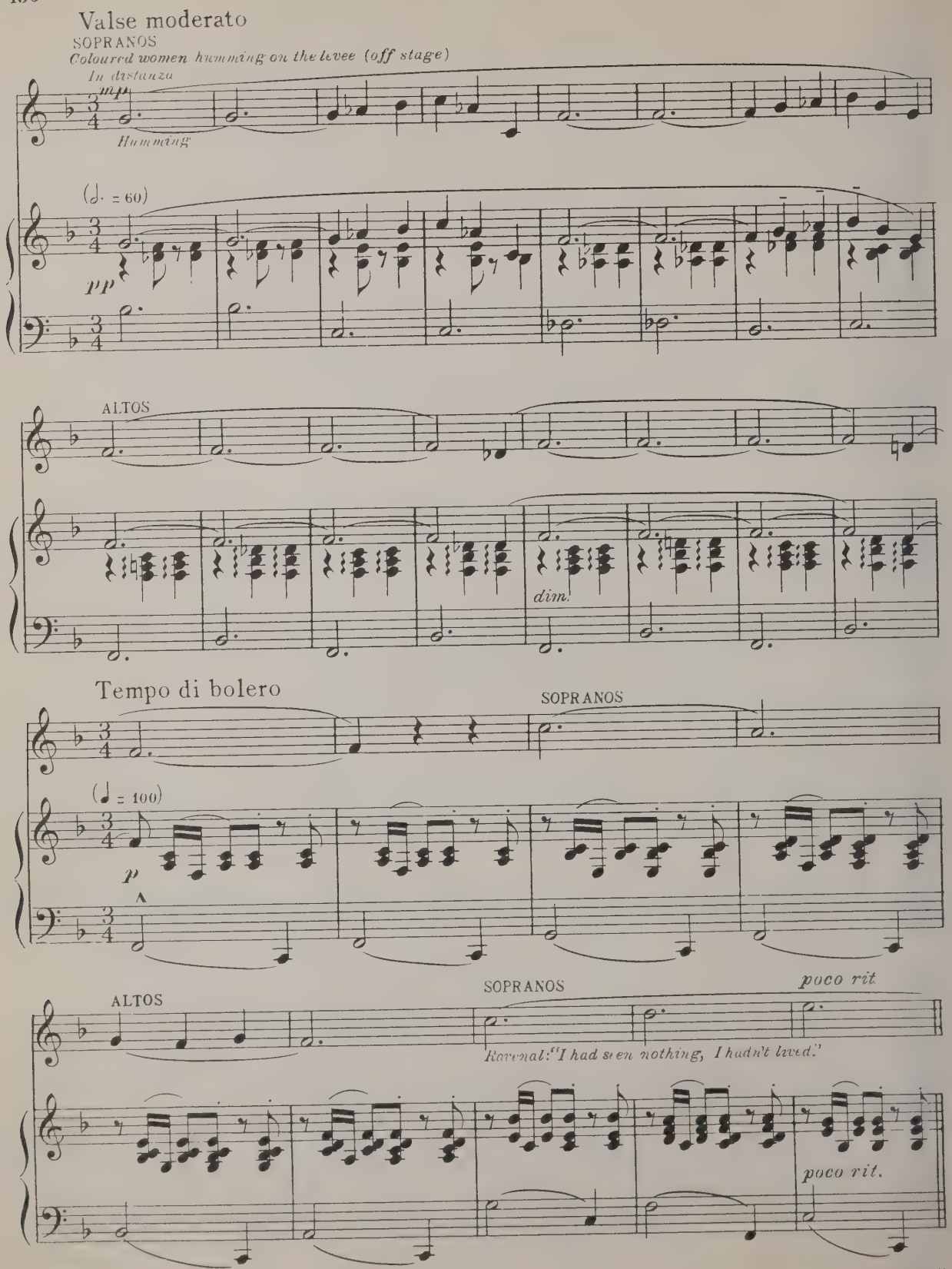
The Upper Deck Of The "Cotton Blossom"

No. 15

Introduction And Duet "You Are Love."



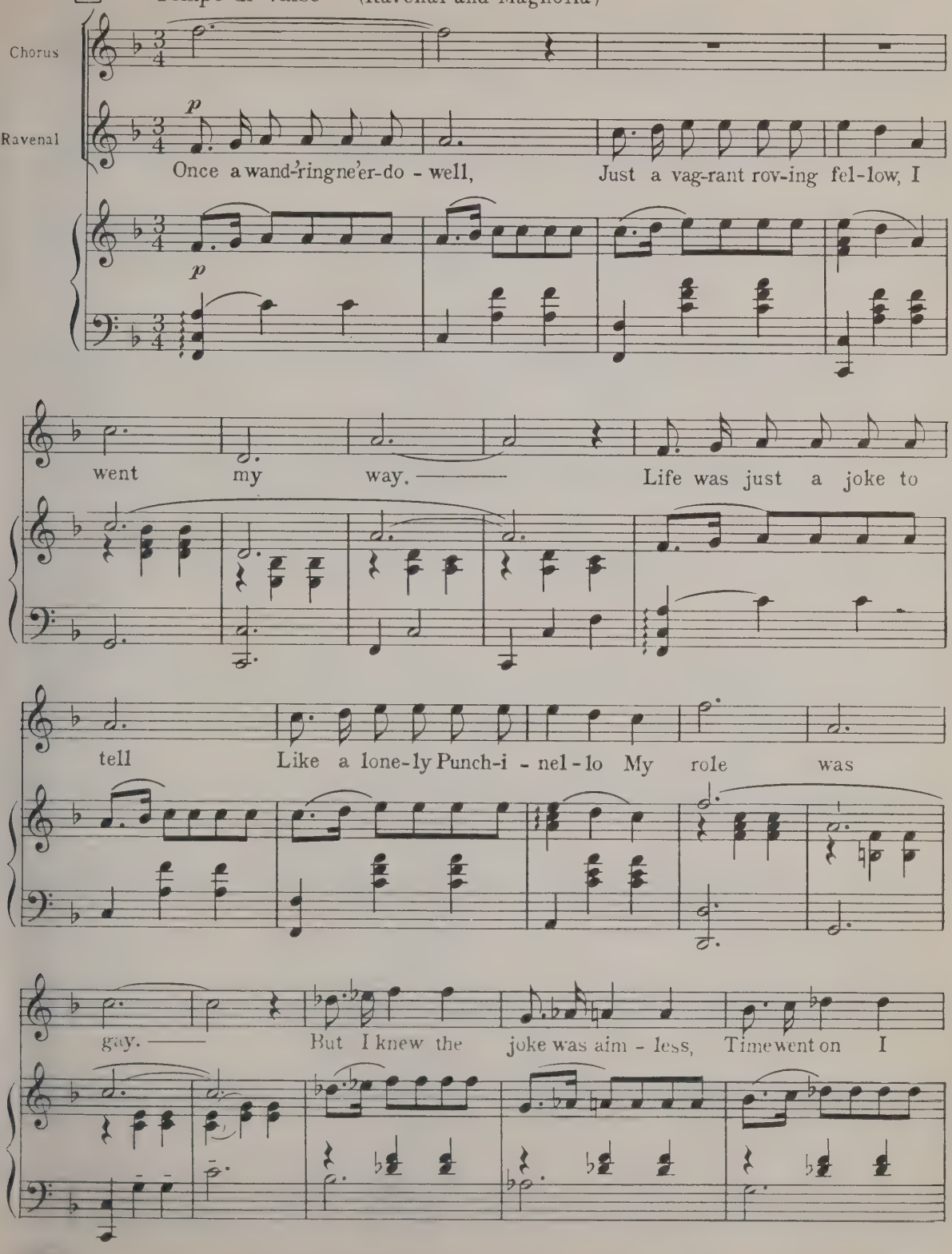

Ravenal: "Er···no··· not at all, I'm very thirsty."
Ped.
*
Moderato
a tempo
ff
p (Magnolia whistles off stage) "That You, Nola?"
Enter Magnolia
p
Moderato ♩= 96
Cl.
Ob.
pp
rall.
deliberato
Lo stesso tempo
Viola
Cello

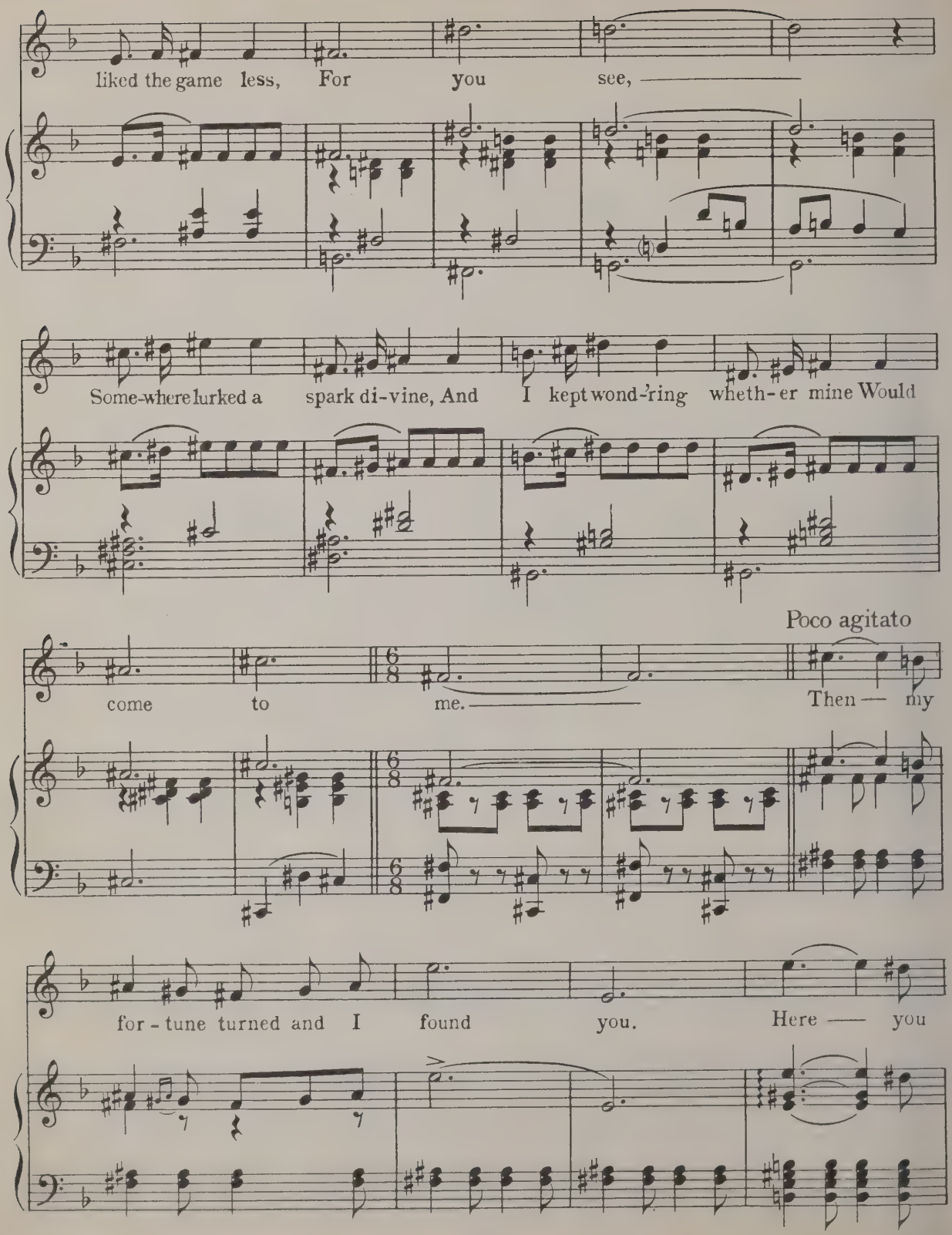

Valse moderato
SOPRANOS
Coloured women humming on the levee (off stage)
In distanza
mp
Humming
(♩. = 60)
pp
ALTOS
dim.
Tempo di bolero
SOPRANOS
(♩ = 100)
p
ALTOS
SOPRANOS
poco rit
Ravenal: "I had seen nothing, I hadn't lived."
poco rit.

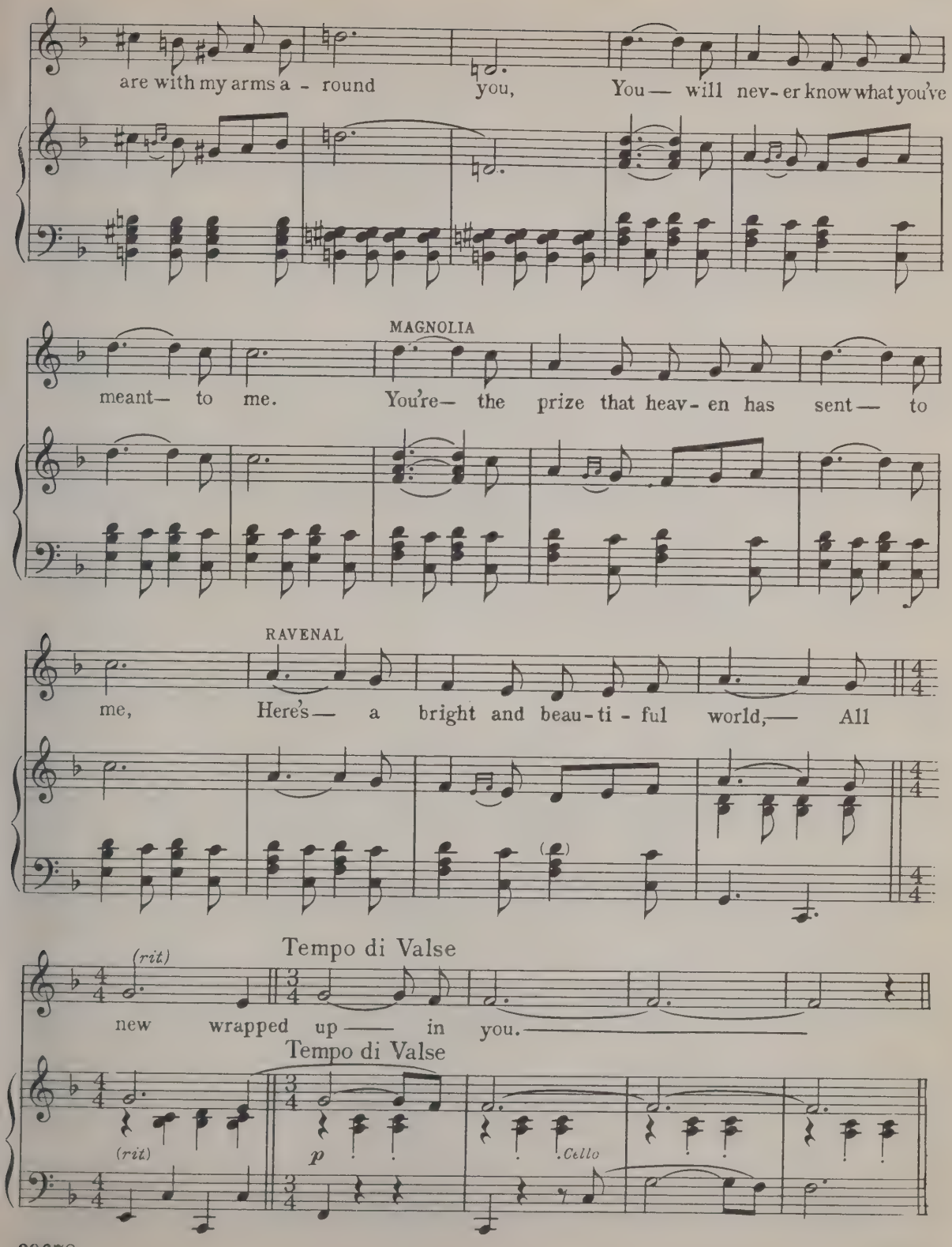
Chappell

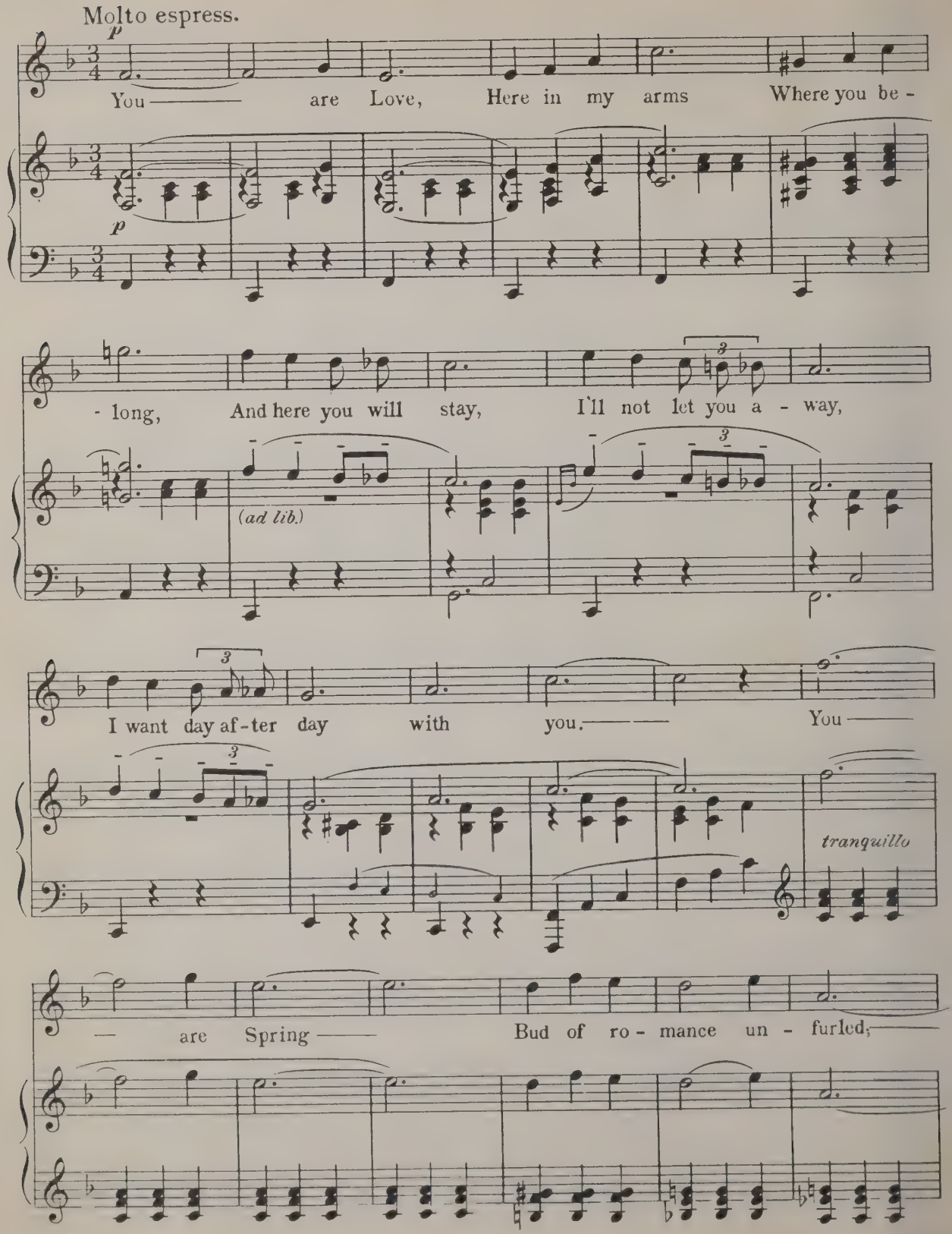
You Are Love

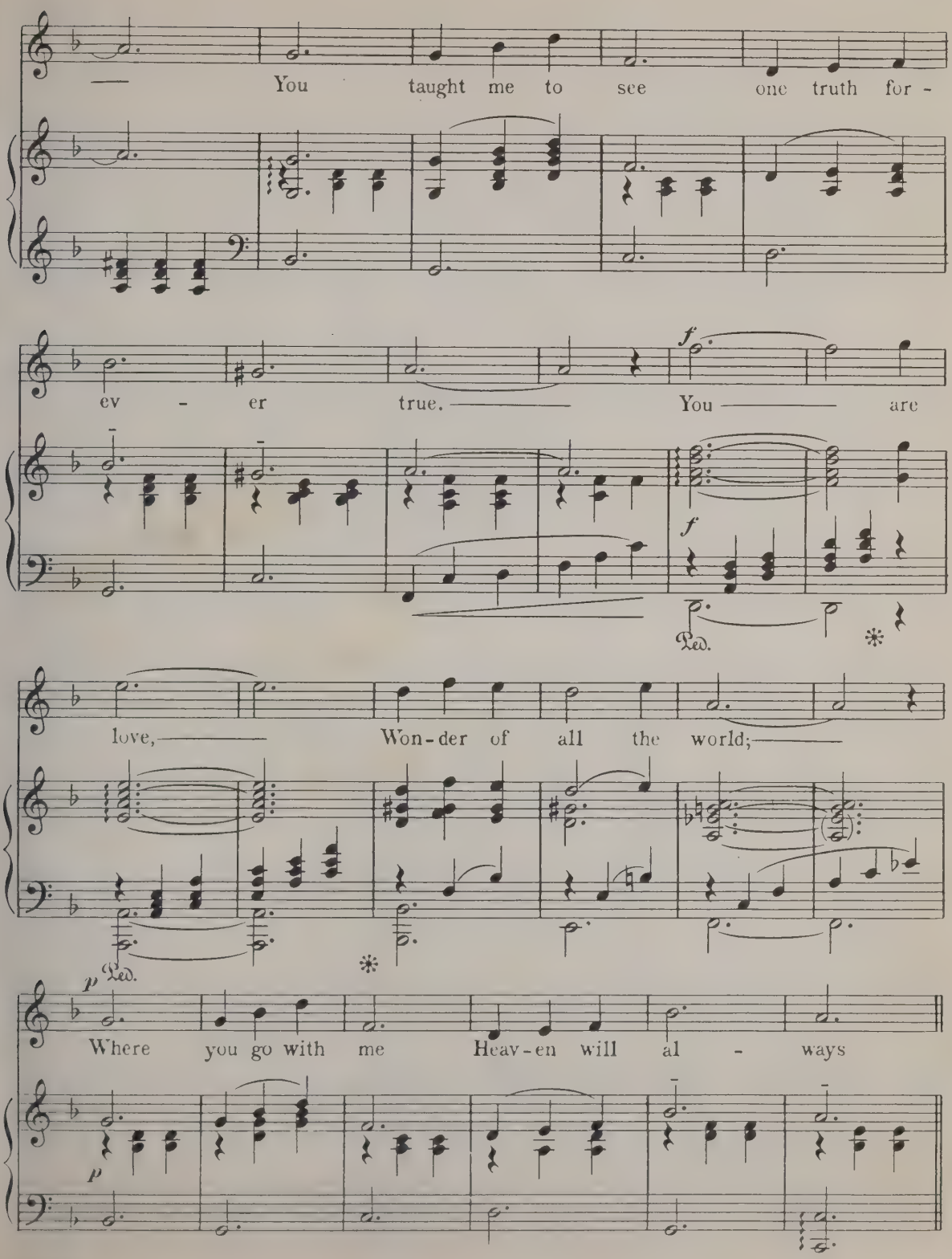
B Tempo di Valse (Ravenal and Magnolia)

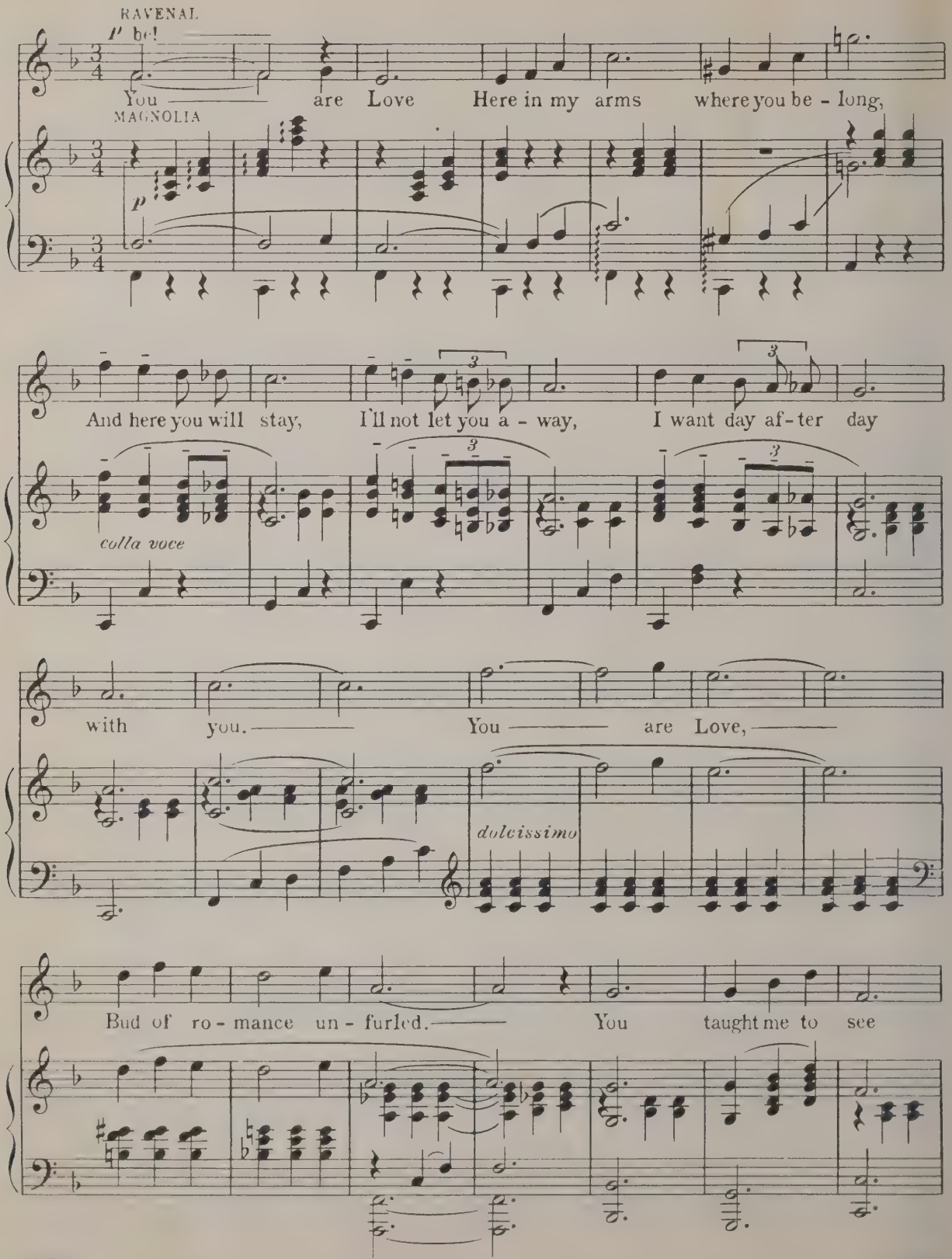

Chorus
Ravenal
p
Once a wand-'ring ne'er-do - well, Just a vag-rant rov-ing fel-low, I
went my way. Life was just a joke to
tell Like a lone-ly Punch-i - nel - lo My role was
gay. But I knew the joke was aim - less, Time went on I

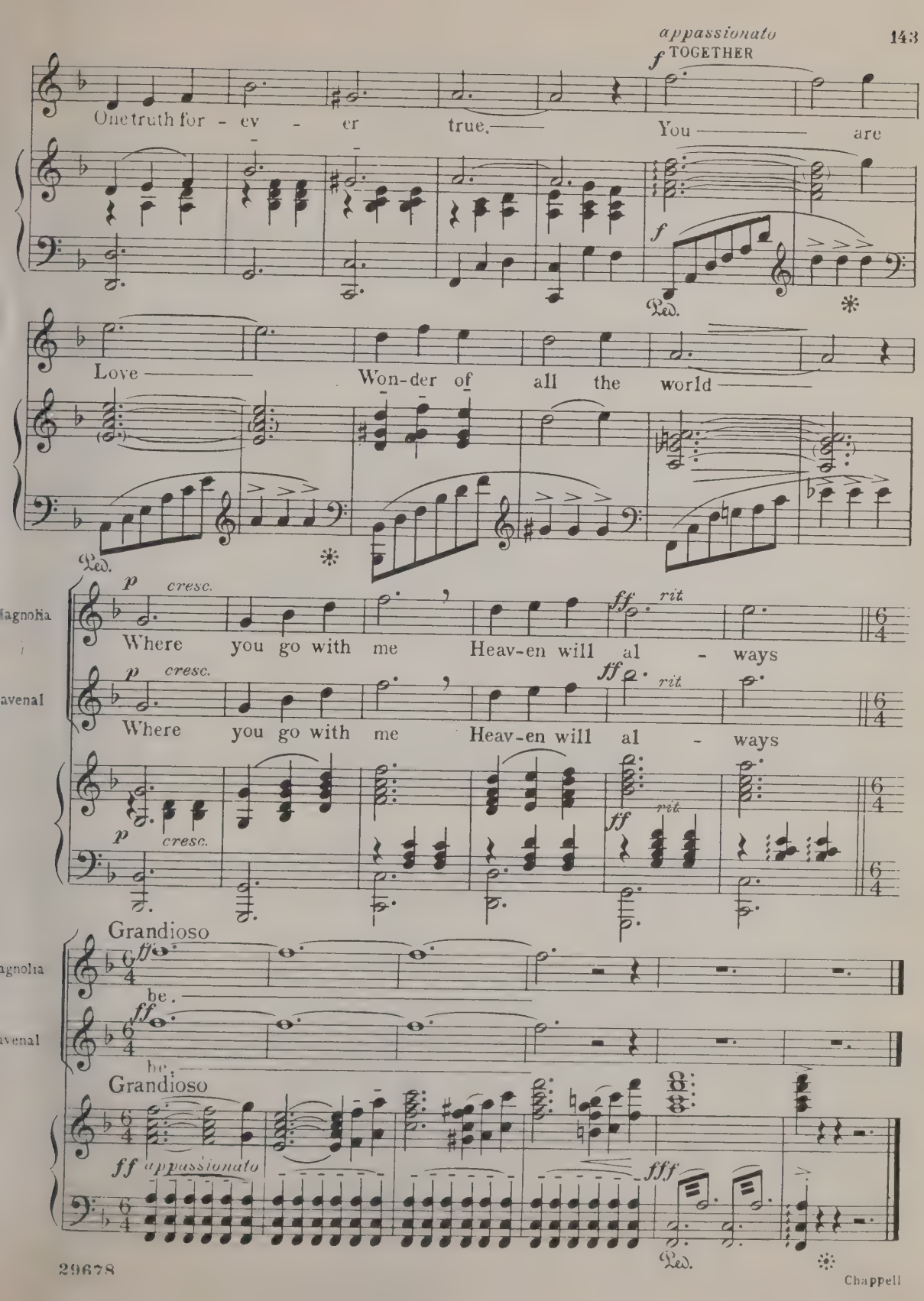

liked the game less, For you see,
Some-where lurked a spark di-vine, And I kept wond-'ring wheth-er mine Would
Poco agitato
come to me. Then — my
for-tune turned and I found you. Here — you


are with my arms a - round you, You— will nev-er know what you've
MAGNOLIA
meant— to me. You're— the prize that heav-en has sent— to
RAVENAL
me, Here's— a bright and beau-ti-ful world,— All
(rit)
Tempo di Valse
new wrapped up— in you.
Tempo di Valse
(rit)
p
Cello


Molto espress.
p
You —— are Love, Here in my arms Where you be -
p
- long, And here you will stay, I'll not let you a - way,
(ad lib.)
I want day af-ter day with you. —— You ——
tranquillo
— are Spring —— Bud of ro - mance un - furled; ——


You taught me to see one truth for -
ev - er true. You are
f
f
Ped.
love, Won-der of all the world;
Ped.
p
Where you go with me Heav-en will al - ways
p


RAVENAL
p be!
You are Love Here in my arms where you be - long,
MAGNOLIA
p
And here you will stay, I'll not let you a - way, I want day af-ter day
colla voce
with you. You are Love,
dolcissimo
Bud of ro - mance un - furled. You taught me to see

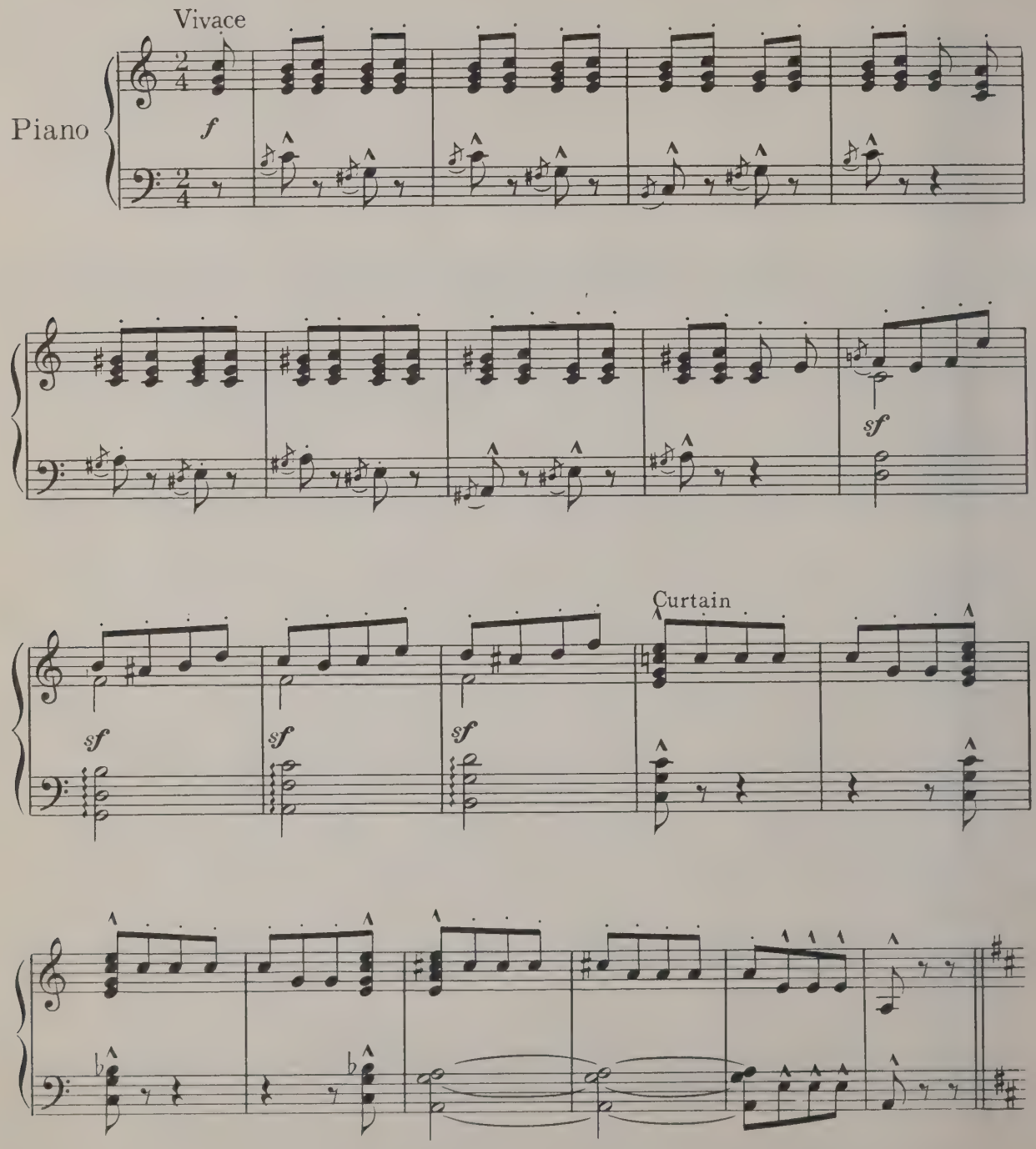

appassionato
f TOGETHER
One truth for - ev - er true. You are
Love Won-der of all the world
Ped.
p cresc.
ff rit
Where you go with me Heav-en will al - ways
Grandioso
ff
be.
appassionato
fff

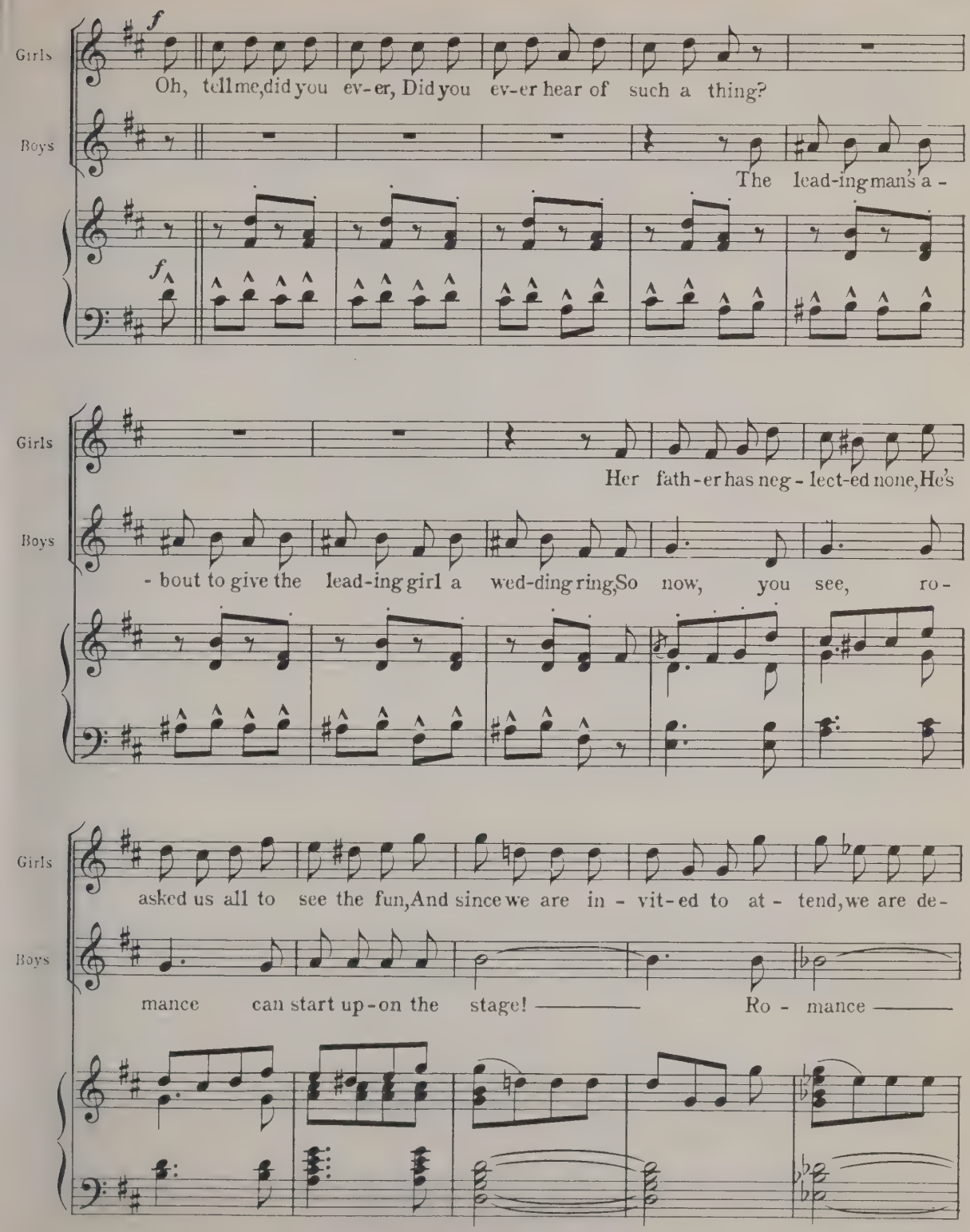
Chappell

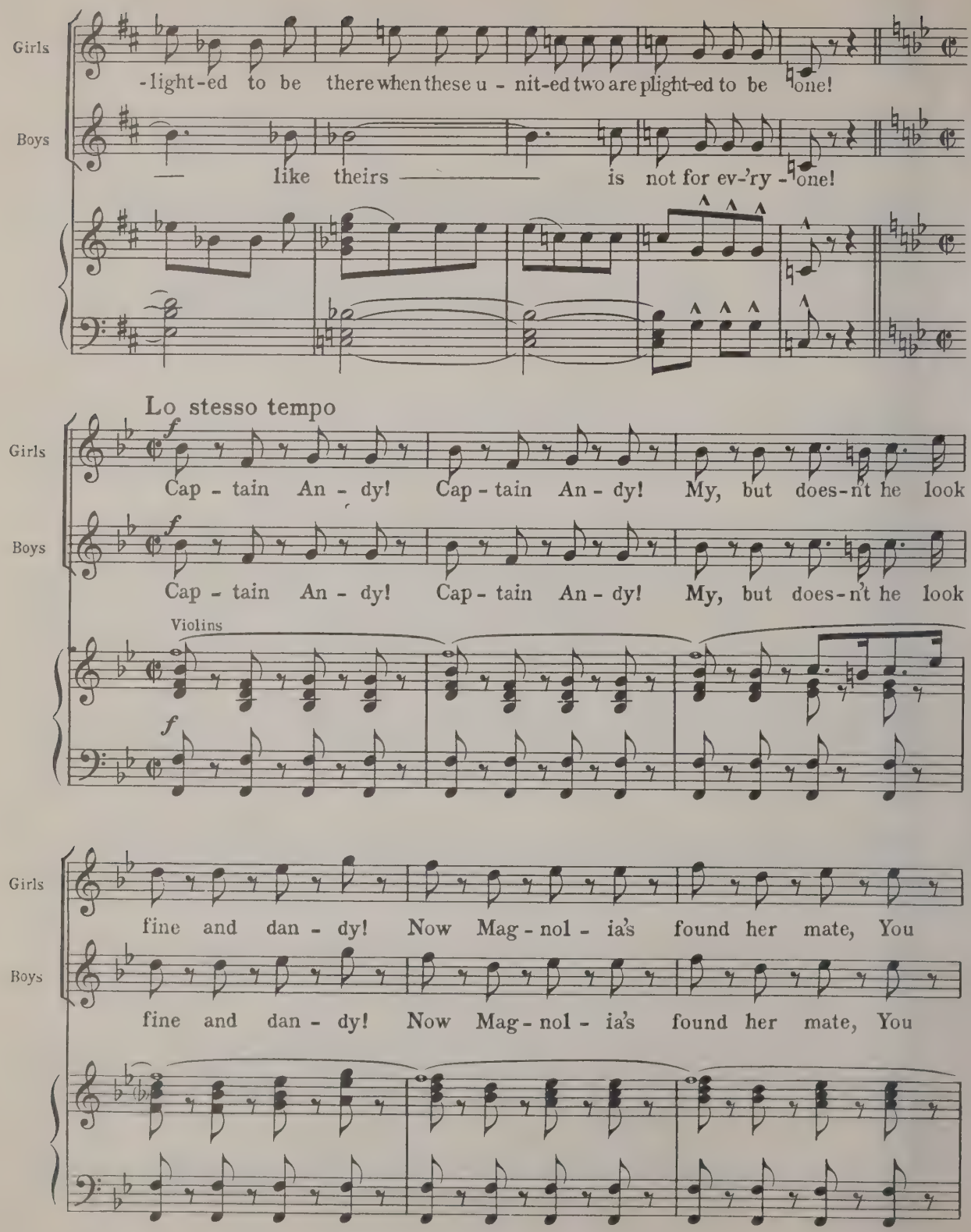
No. 17

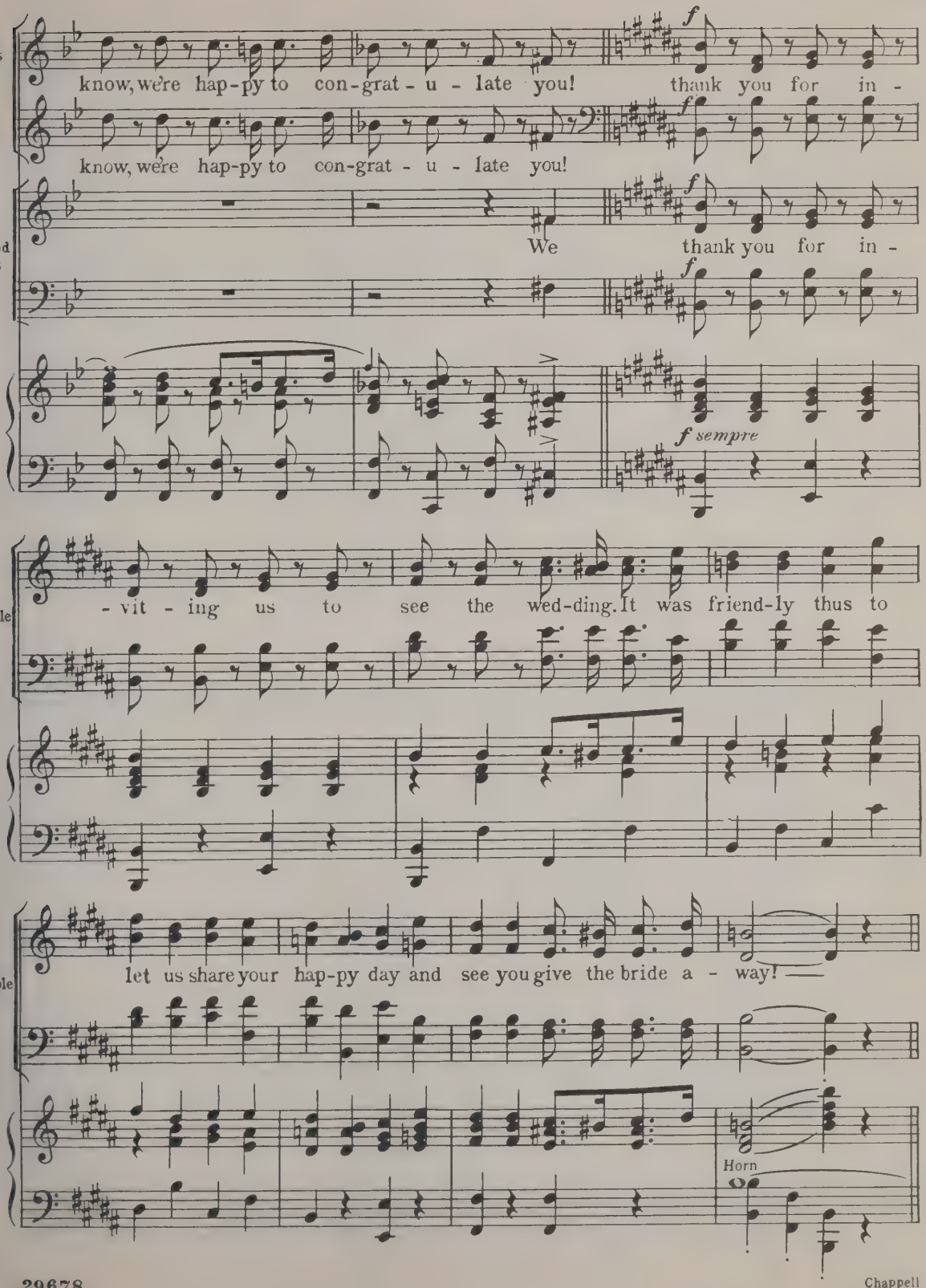
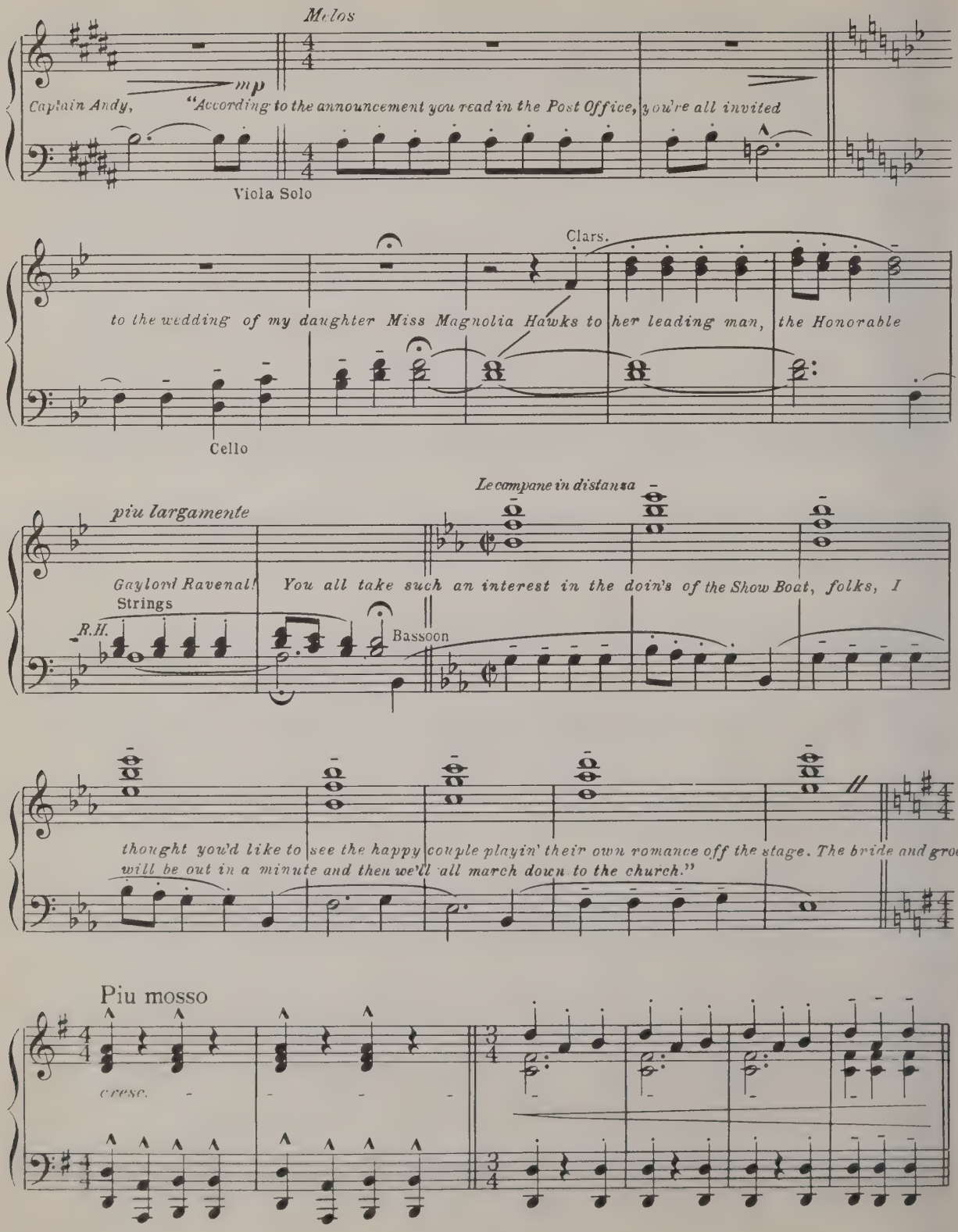
Scene VIII - Finale Act I

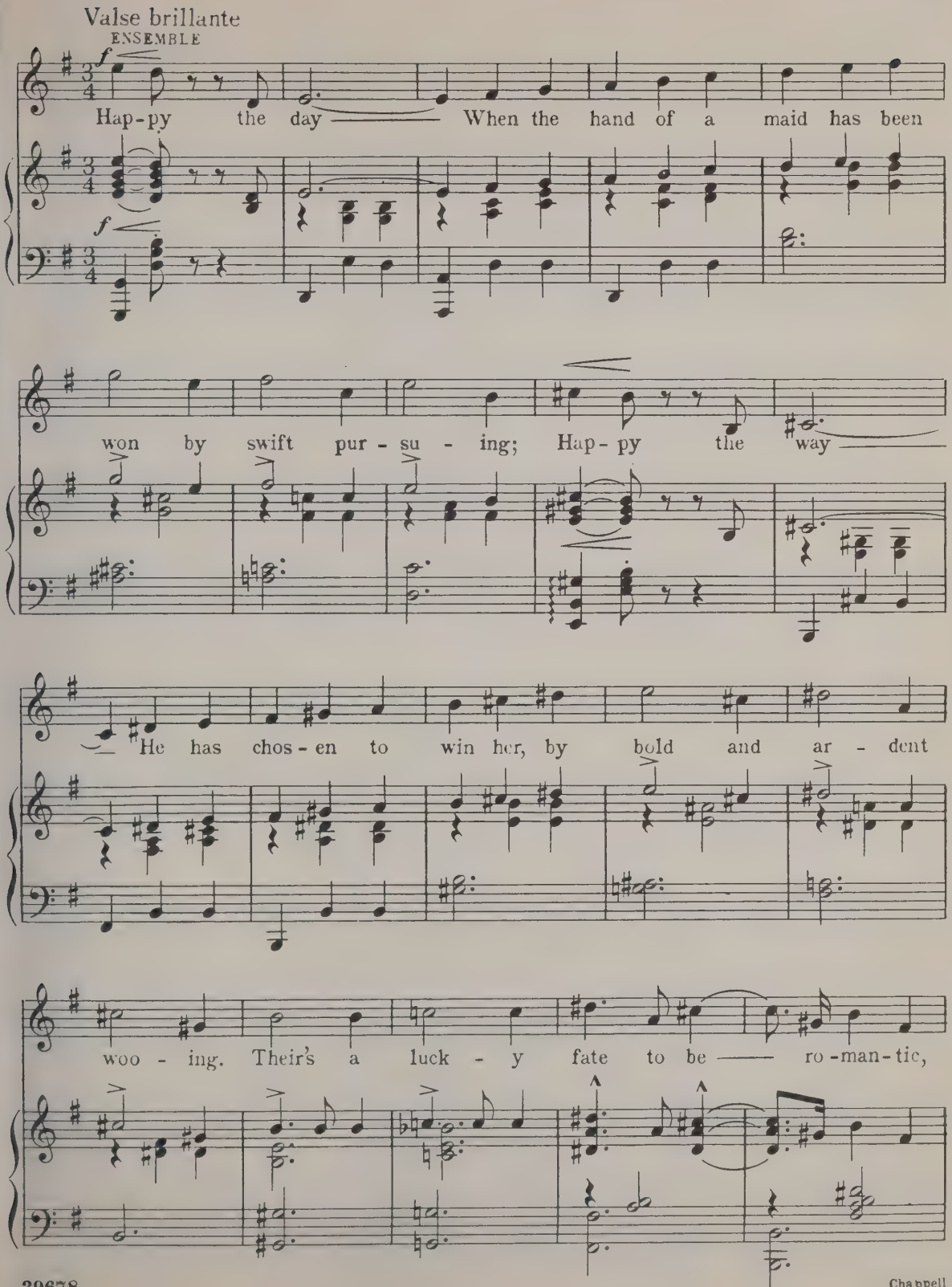
Levee Beside The "Cotton Blossom"



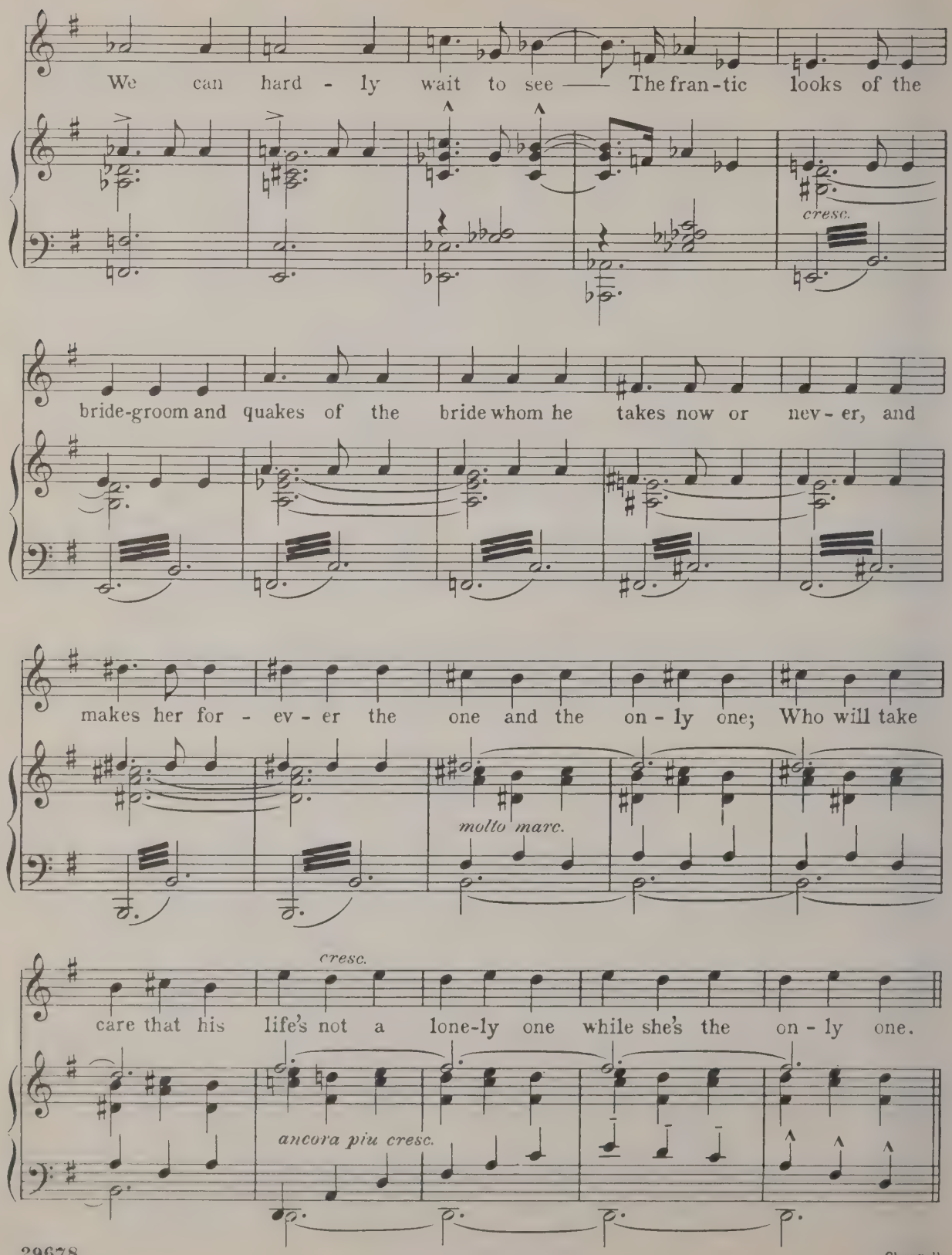

Girls
Boys
f
Oh, tell me, did you ev-er, Did you ev-er hear of such a thing?
The lead-ing man's a -
f
Girls
Boys
Her fath-er has neg - lect-ed none, He's
- bout to give the lead-ing girl a wed-ding ring, So now, you see, ro -
Girls
Boys
asked us all to see the fun, And since we are in - vit-ed to at - tend, we are de -
mance can start up-on the stage! Ro - mance

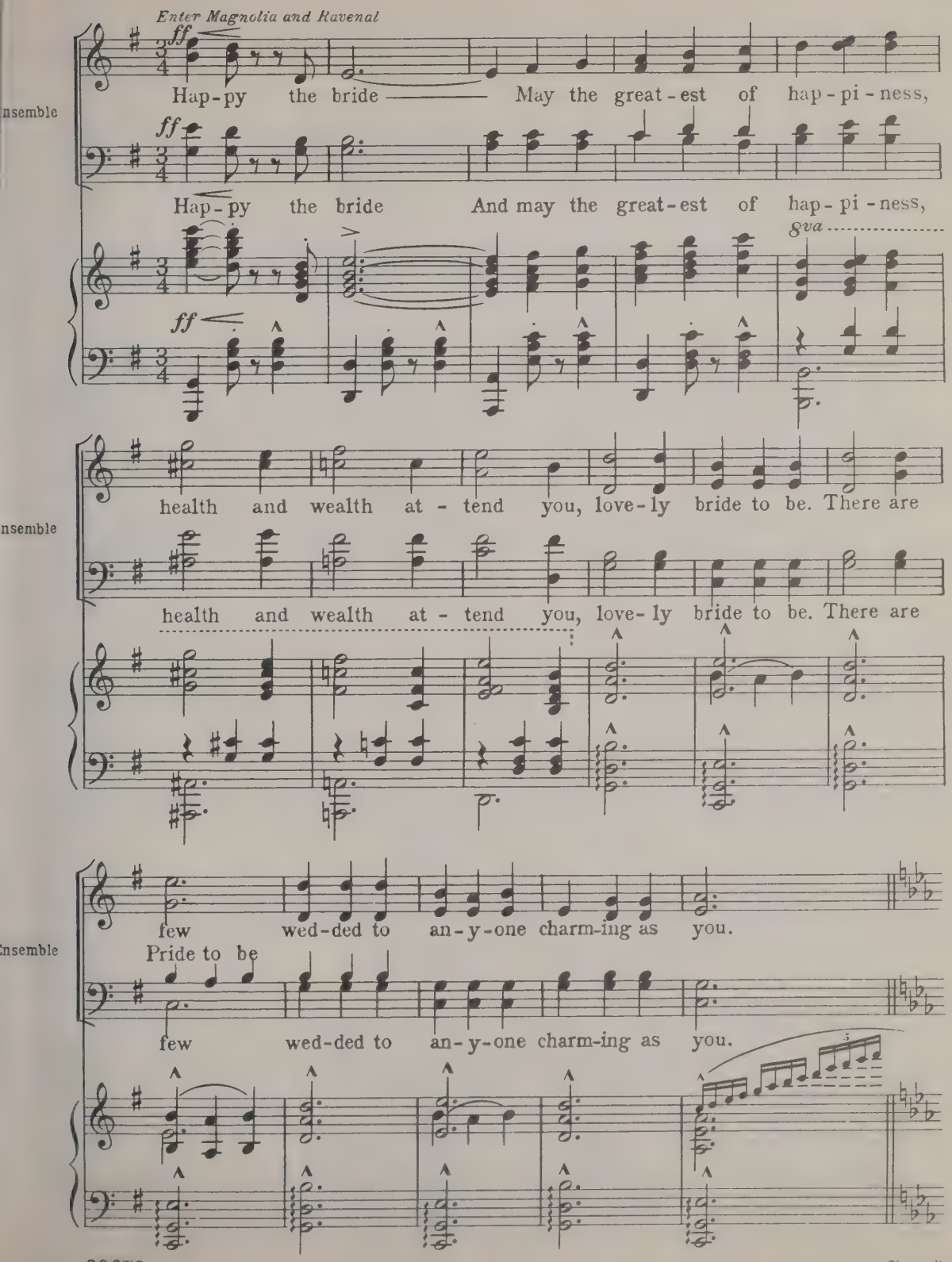

Girls
-light-ed to be there when these u - nit-ed two are plight-ed to be one!
Boys
— like theirs — is not for ev-'ry - one!
Lo stesso tempo
f
Girls
Cap - tain An - dy! Cap - tain An - dy! My, but does-n't he look
Boys
Cap - tain An - dy! Cap - tain An - dy! My, but does-n't he look
Violins
f
Girls
fine and dan - dy! Now Mag - nol - ia's found her mate, You
Boys
fine and dan - dy! Now Mag - nol - ia's found her mate, You

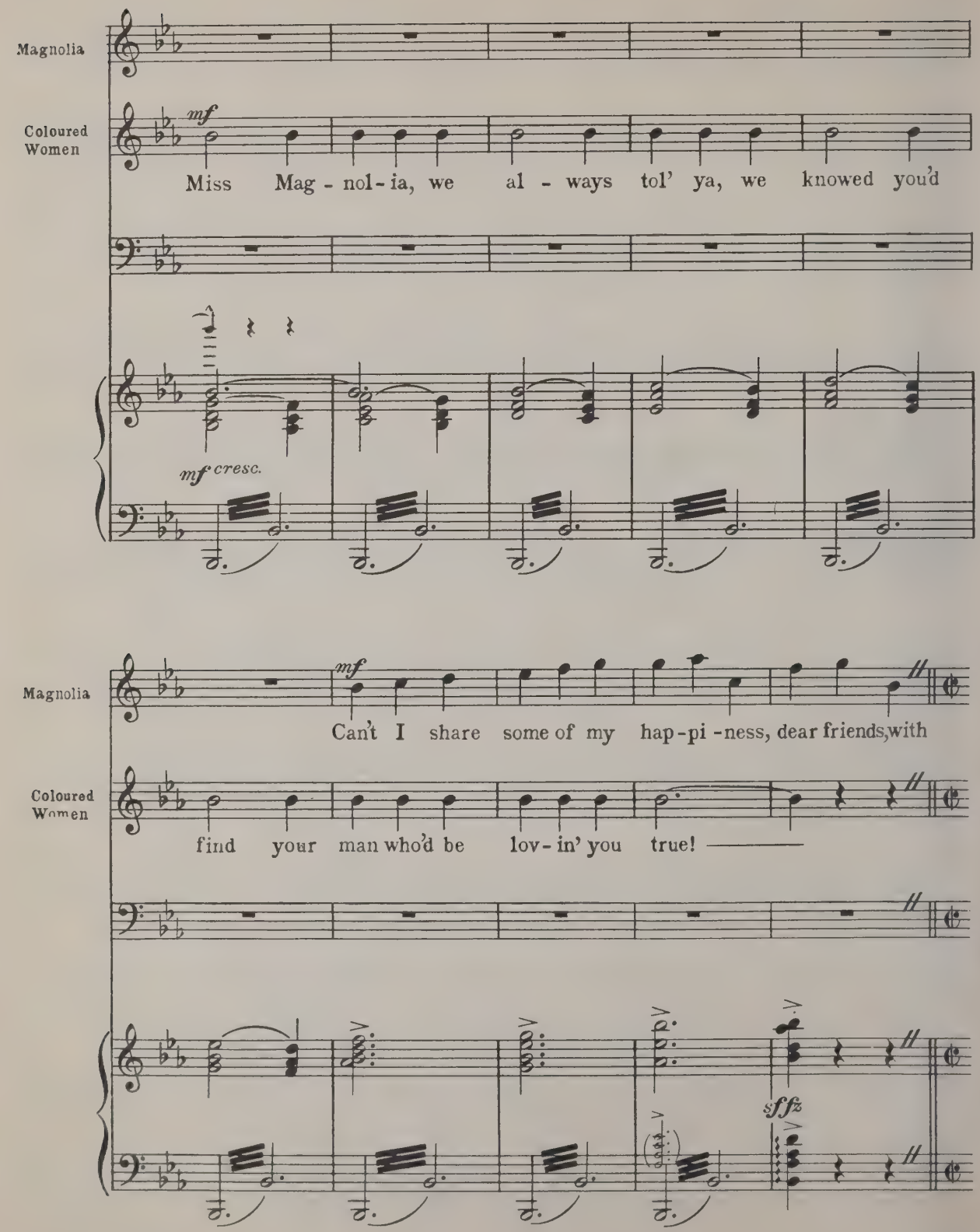

Girls
know, we're hap-py to con-grat - u - late you!
thank you for in -
Boys
know, we're hap-py to con-grat - u - late you!
Coloured Chorus
We
thank you for in -
f sempre
Ensemble
- vit - ing us to see the wed-ding. It was friend-ly thus to
Ensemble
let us share your hap-py day and see you give the bride a - way!
Horn

Melos
mp
Captain Andy, "According to the announcement you read in the Post Office, you're all invited
Viola Solo
Clars.
to the wedding of my daughter Miss Magnolia Hawks to her leading man, the Honorable
Cello
Le campane in distanza
piu largamente
Gaylord Ravenal! You all take such an interest in the doin's of the Show Boat, folks, I
Strings
R.H.
Bassoon
thought you'd like to see the happy couple playin' their own romance off the stage. The bride and groom will be out in a minute and then we'll all march down to the church."
Piu mosso
cresc.

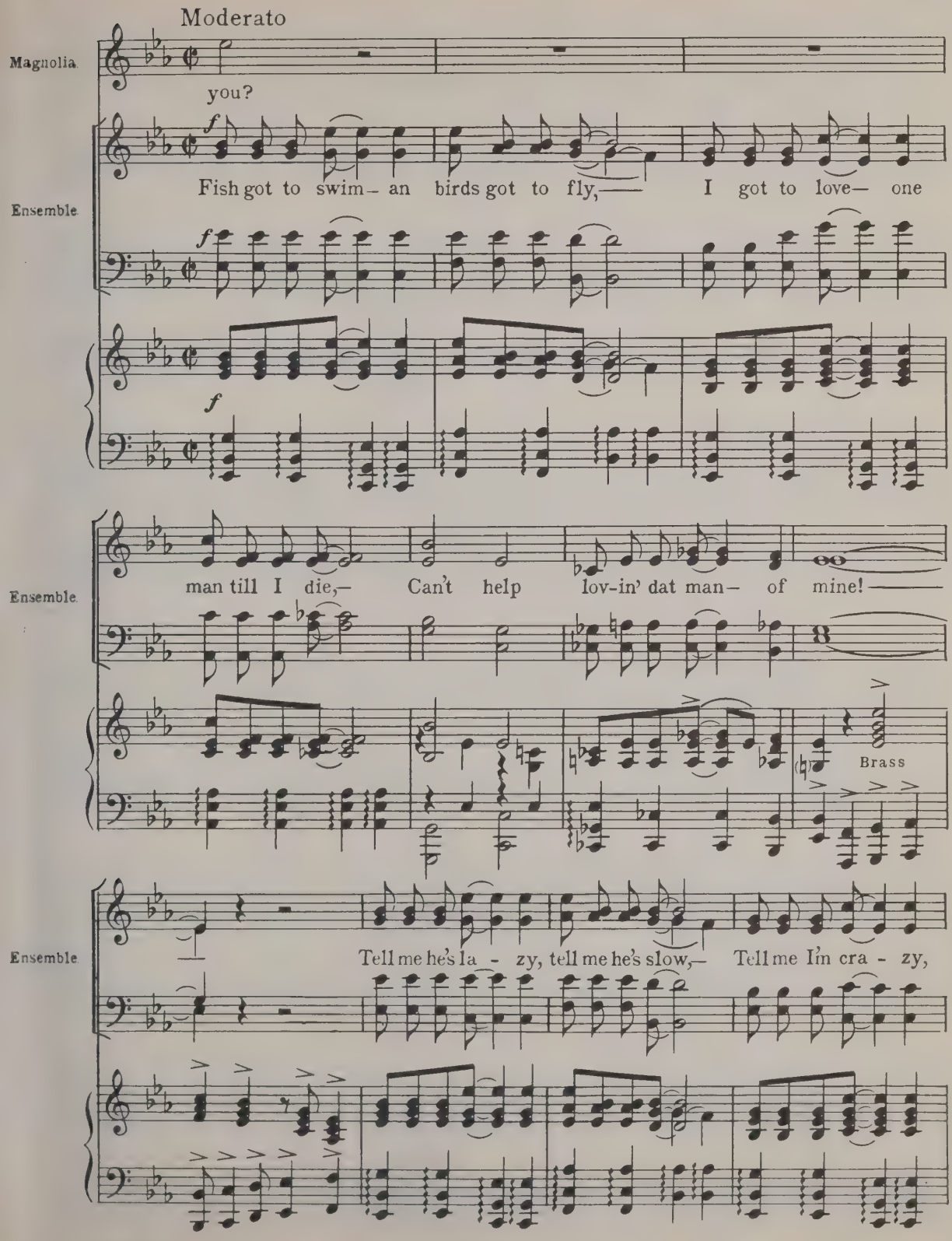

Valse brillante
ENSEMBLE
f
Hap-py the day When the hand of a maid has been
won by swift pur - su - ing; Hap - py the way
He has chos - en to win her, by bold and ar - dent
woo - ing. Their's a luck - y fate to be ro-man-tic,

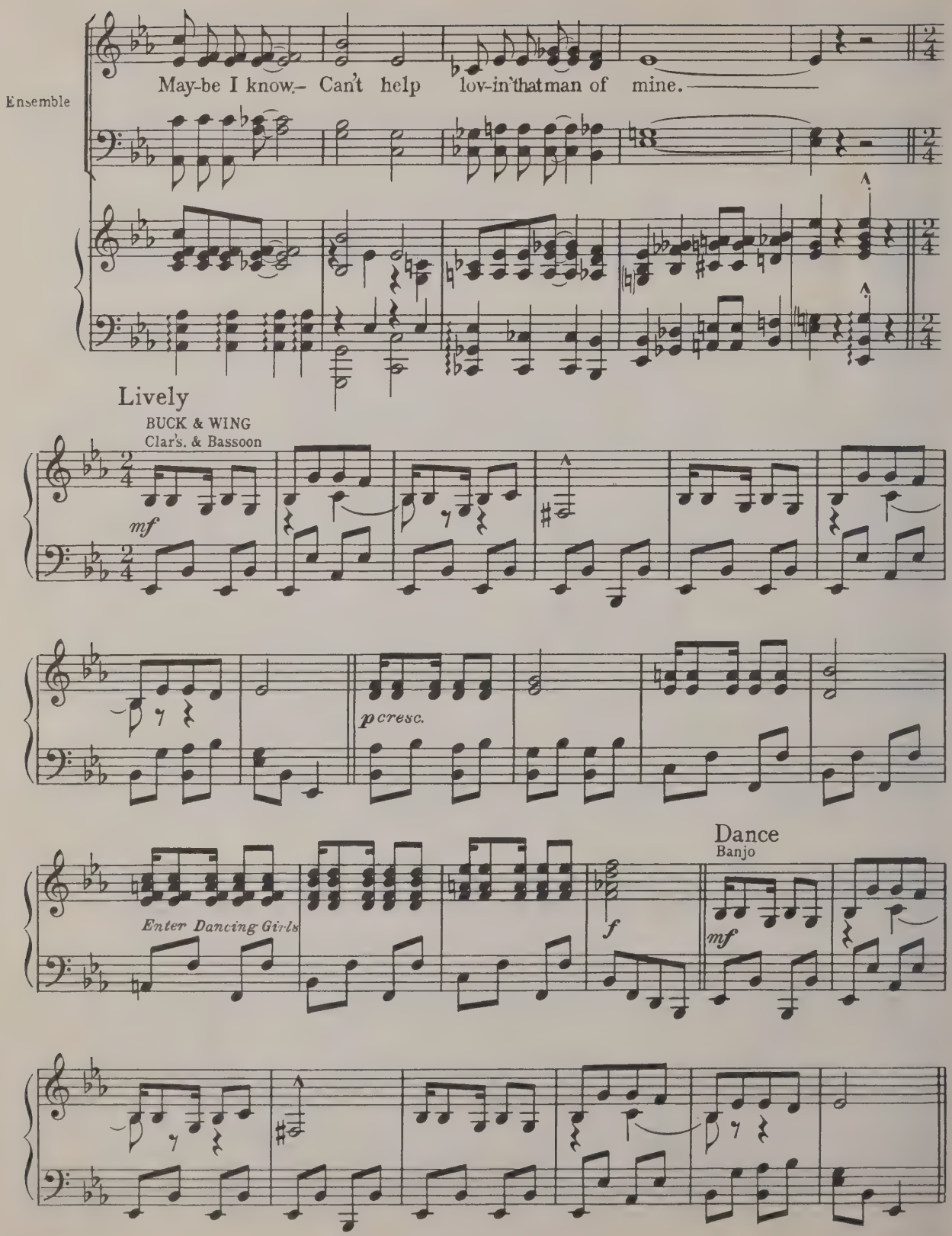
Chappell

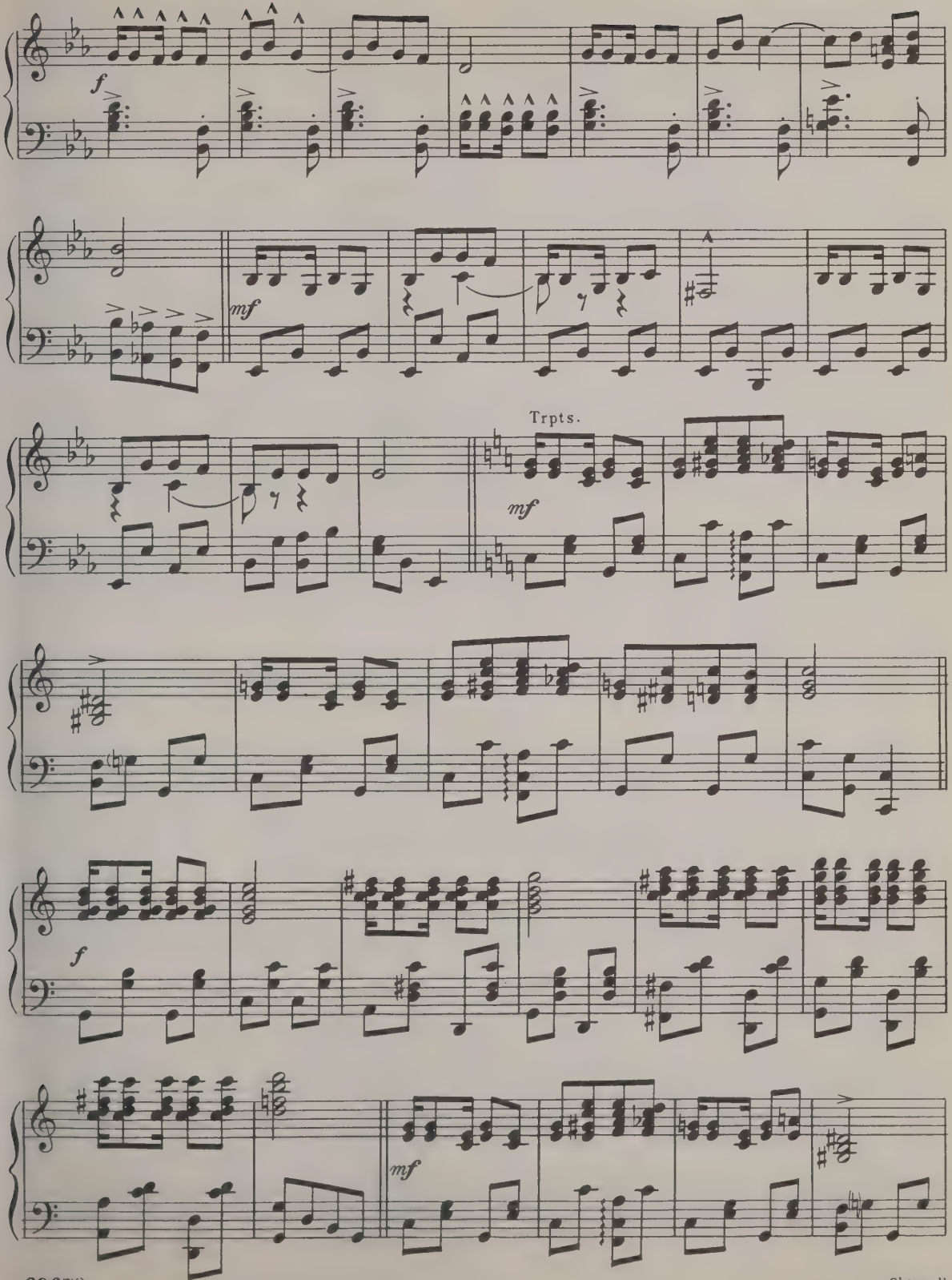

We can hard - ly wait to see — The fran - tic looks of the
cresc.
bride-groom and quakes of the bride whom he takes now or nev - er, and
makes her for - ev - er the one and the on - ly one; Who will take
molto marc.
cresc.
care that his life's not a lone-ly one while she's the on - ly one.
ancora piu cresc.

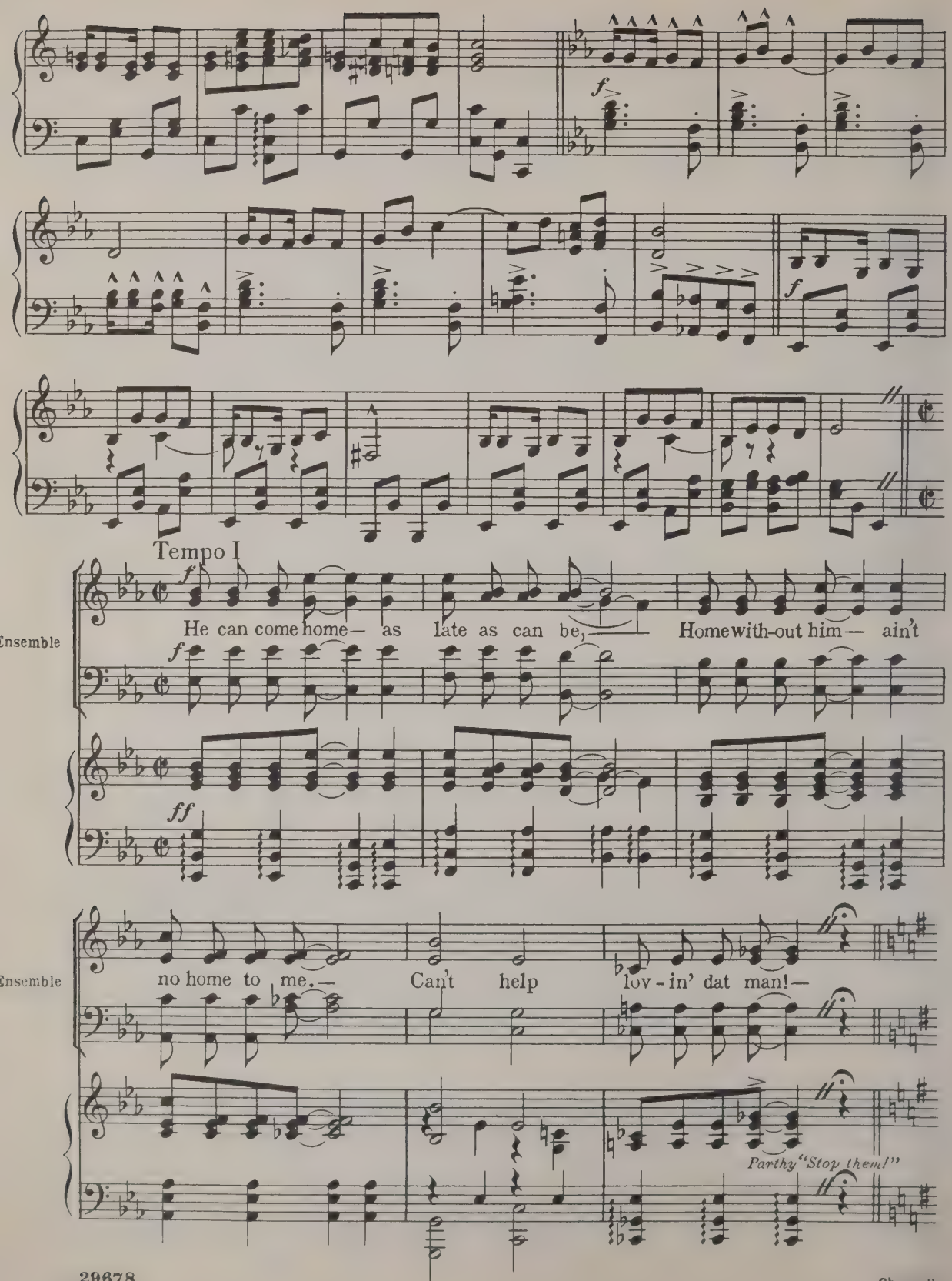

Enter Magnolia and Ravenal
ff
Hap-py the bride May the great-est of hap-pi-ness,
Hap-py the bride And may the great-est of hap-pi-ness,
8va
health and wealth at-tend you, love-ly bride to be. There are
health and wealth at-tend you, love-ly bride to be. There are
few wed-ded to an-y-one charm-ing as you.
Pride to be
few wed-ded to an-y-one charm-ing as you.

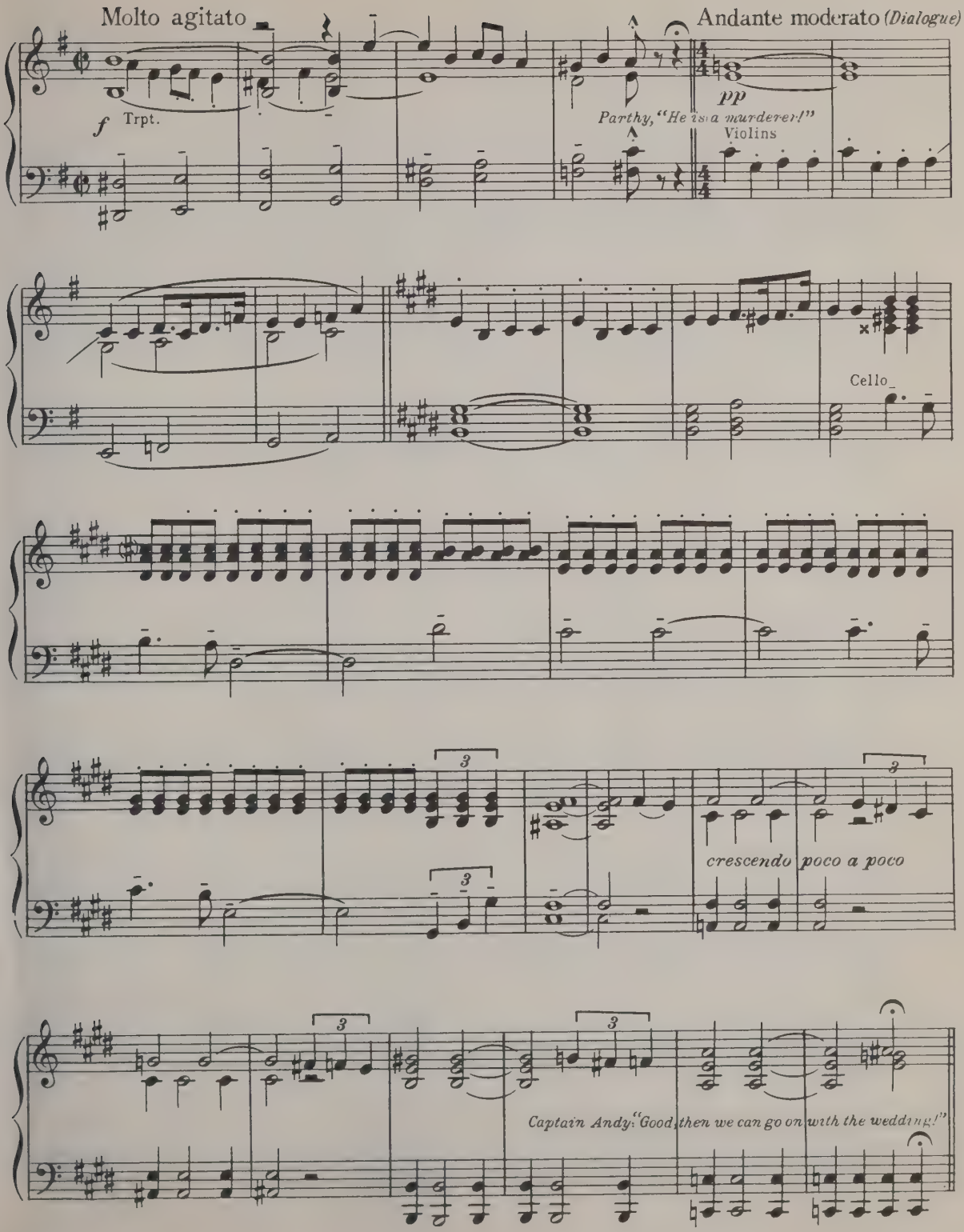

Magnolia
Coloured Women
mf
Miss Mag - nol - ia, we al - ways tol' ya, we knowed you'd
mf cresc.
Magnolia
mf
Can't I share some of my hap - pi - ness, dear friends, with
Coloured Women
find your man who'd be lov - in' you true!
sfffz

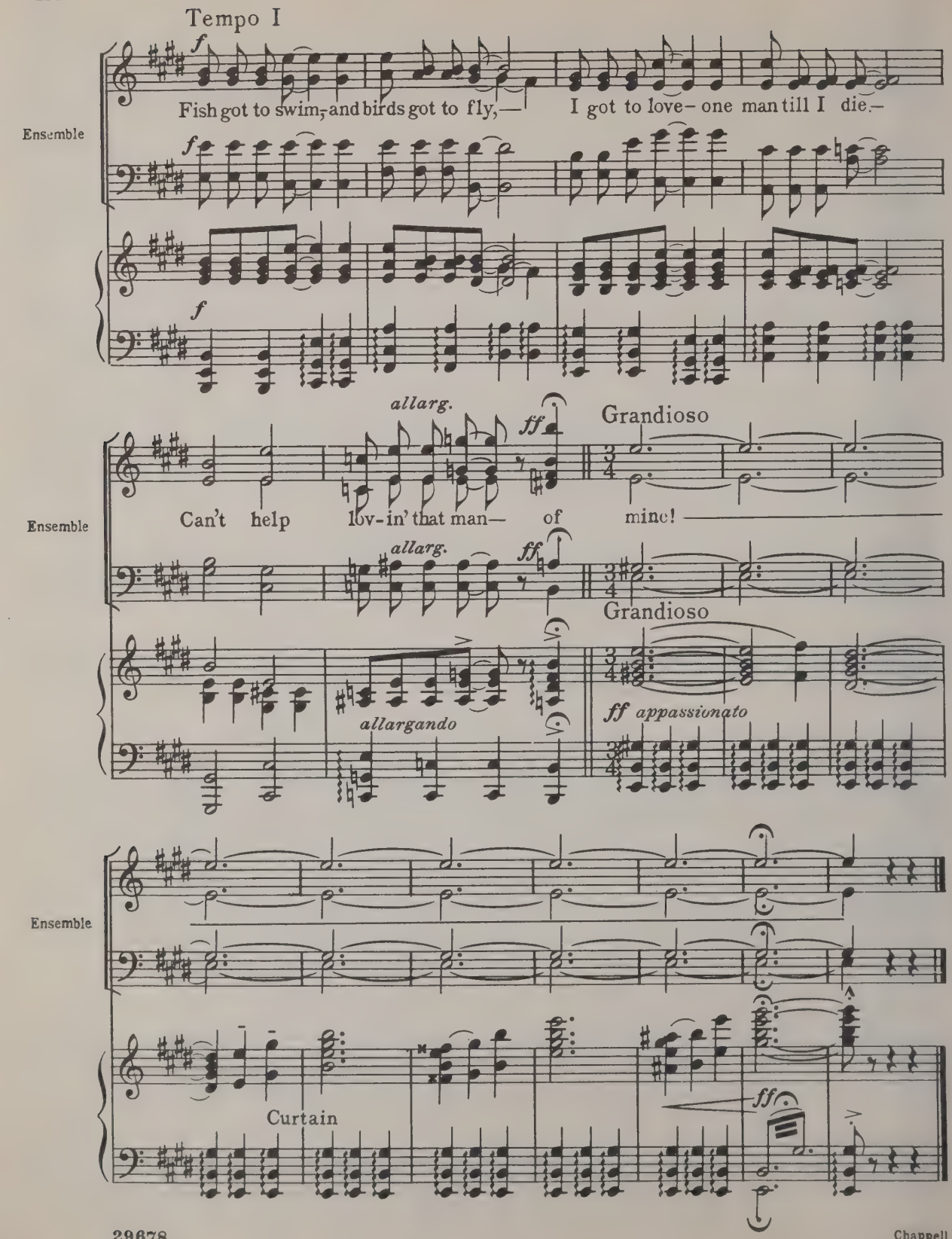

Moderato
Magnolia
you?
Ensemble
Fish got to swim— an birds got to fly,— I got to love— one
man till I die,— Can't help lov-in' dat man— of mine!—
Brass
Ensemble
Tell me he's la - zy, tell me he's slow,— Tell me I'm cra - zy,


Ensemble
May-be I know.– Can't help lov-in'that man of mine.
Lively
BUCK & WING
Clar's. & Bassoon
mf
p cresc.
Dance
Banjo
Enter Dancing Girls
f
mf


f
mf
Trpts.
mf
f
mf

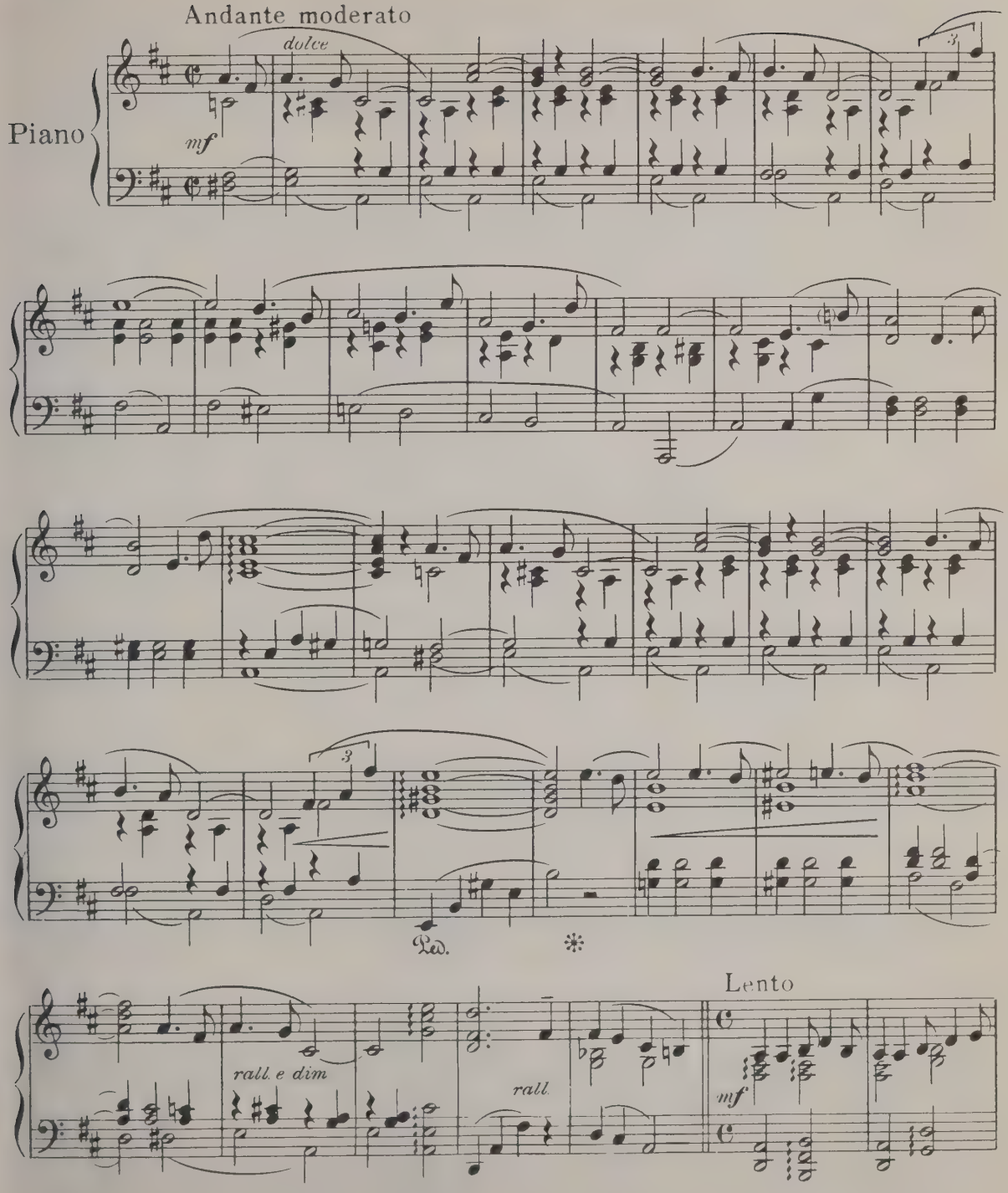

Tempo I
Ensemble
He can come home— as late as can be,— Home with-out him— ain't
Ensemble
no home to me.— Can't help lov - in' dat man!—
Parthy "Stop them!"


Molto agitato
Andante moderato (Dialogue)
f Trpt.
pp
Parthy, "He is a murderer!"
Violins
Cello
3
crescendo poco a poco
Captain Andy: "Good, then we can go on with the wedding!"

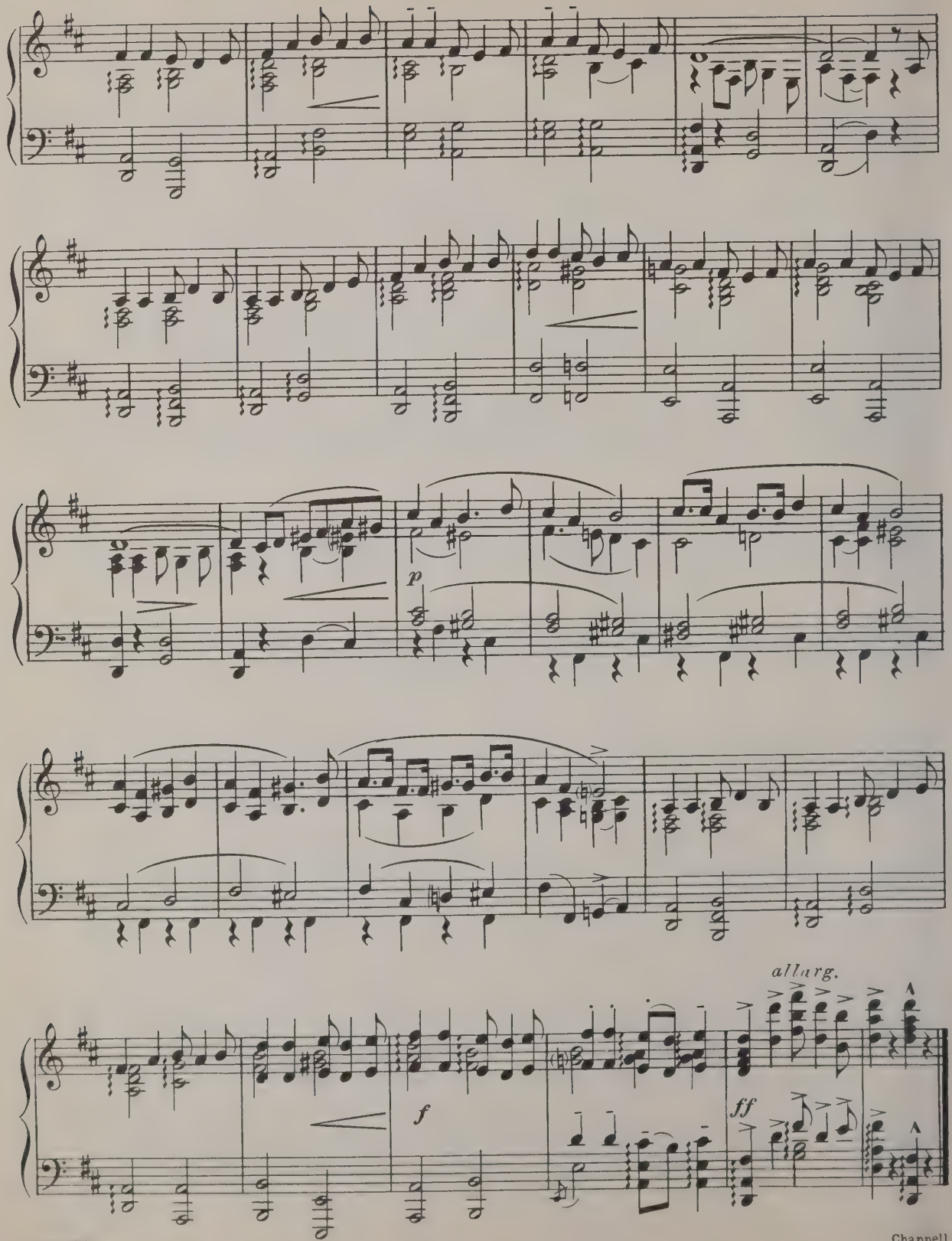

Tempo I
f
Fish got to swim, and birds got to fly,— I got to love- one man till I die.-
Ensemble
f
f
allarg.
ff
Grandioso
Can't help lov-in' that man— of mine!
Ensemble
allarg.
ff
Grandioso
allargando
ff appassionato
Ensemble
Curtain
ff

Entr' Acte

No. 18



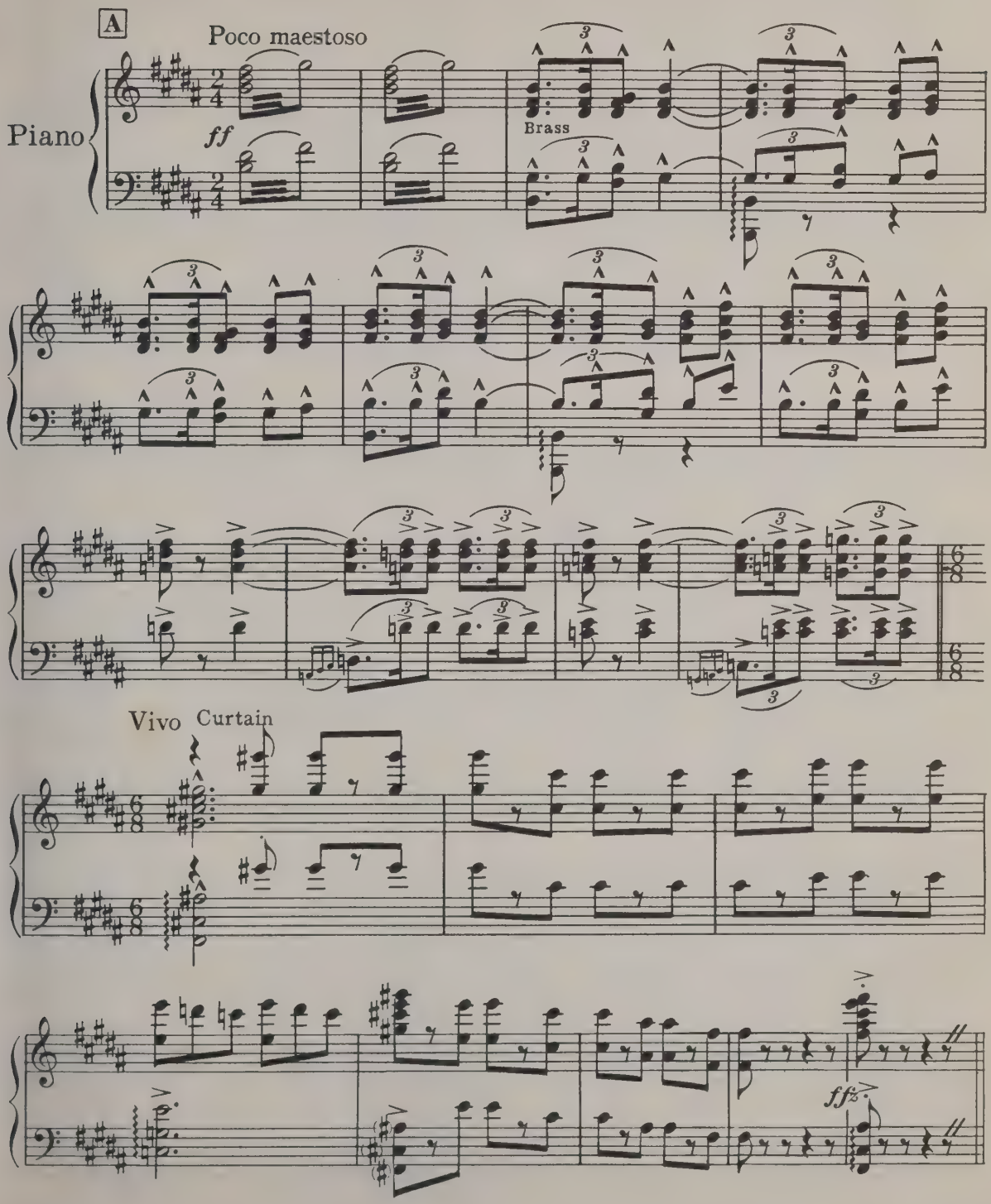
Chappell

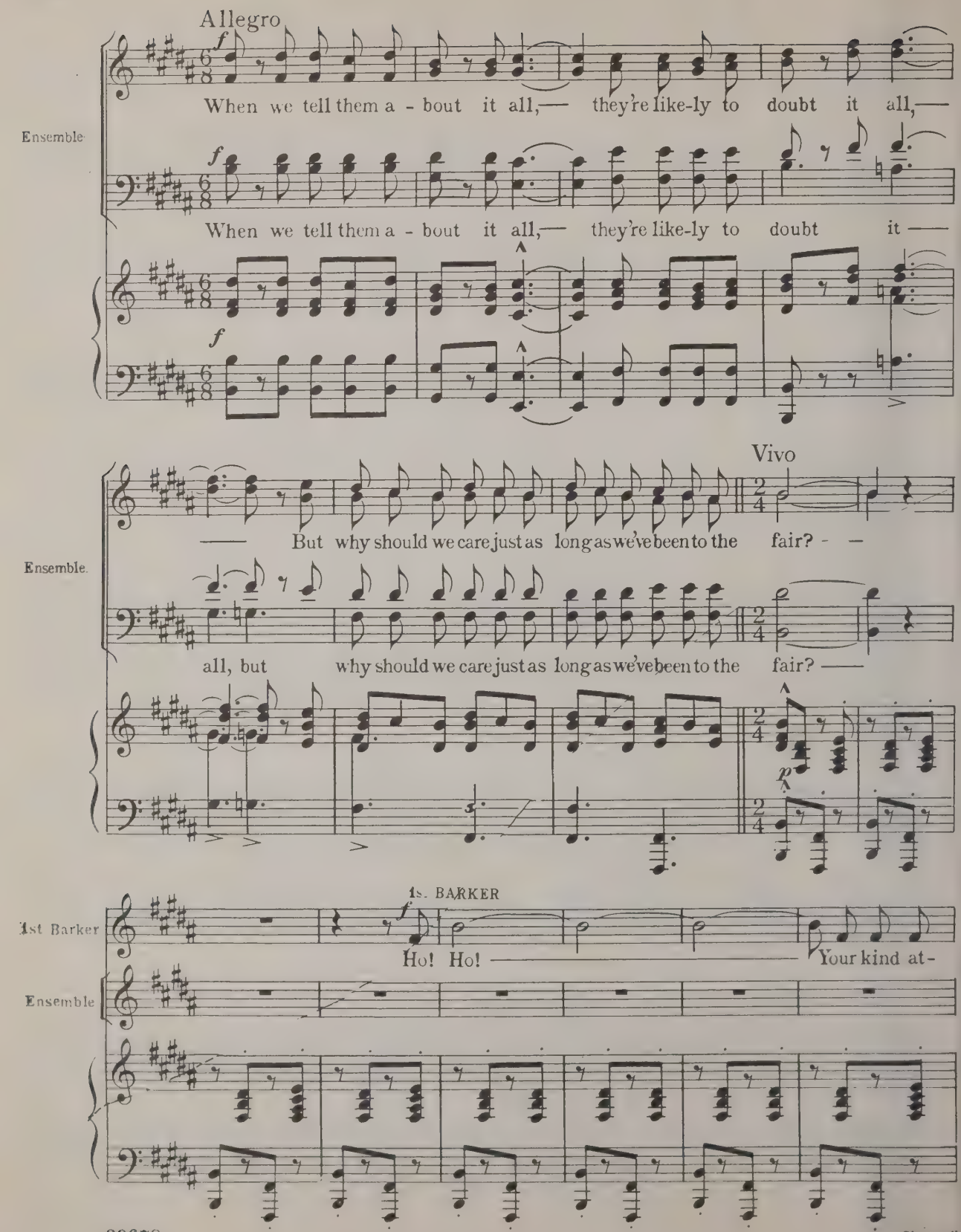

p
allarg.
f
ff

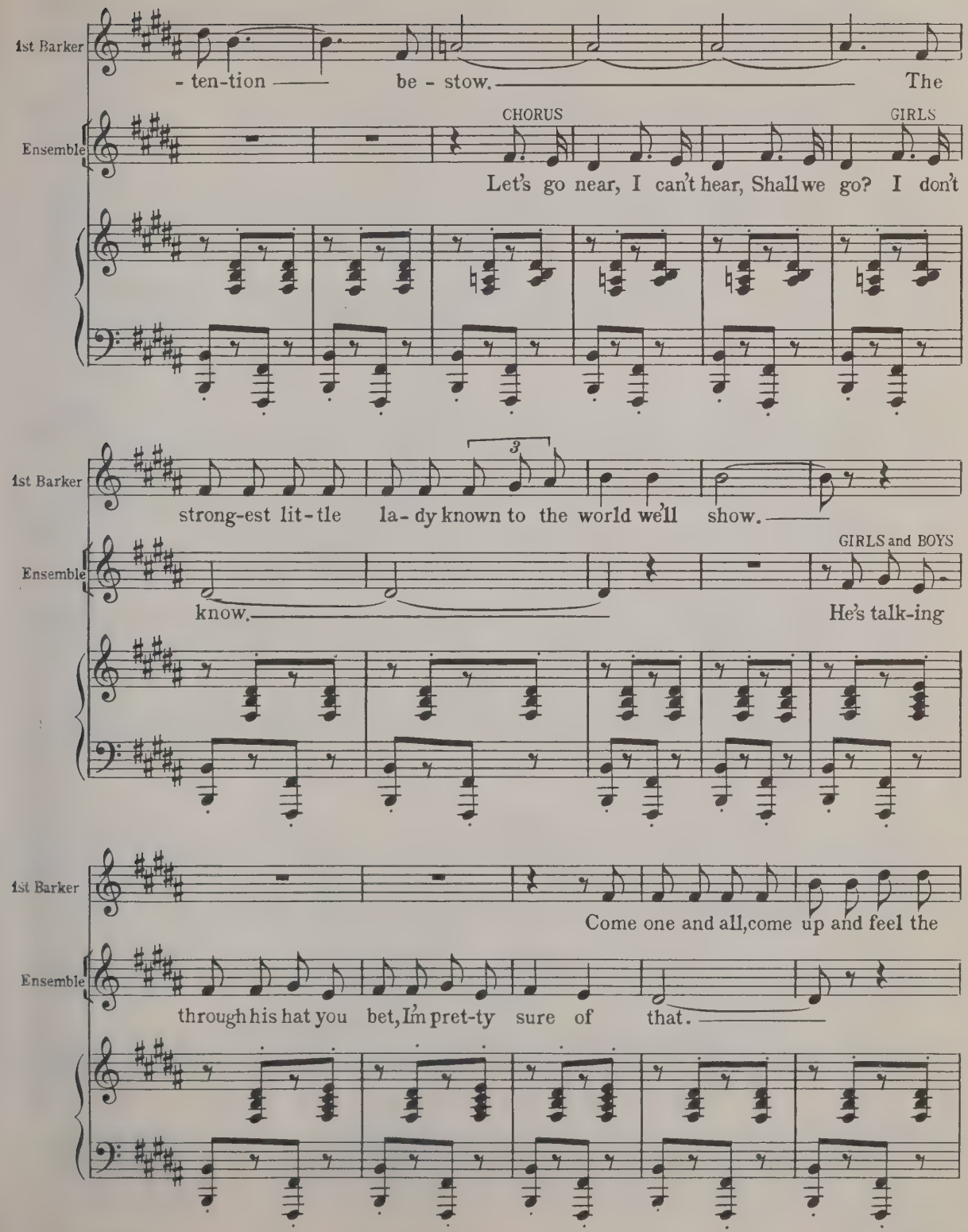
Prelude and Opening Act II

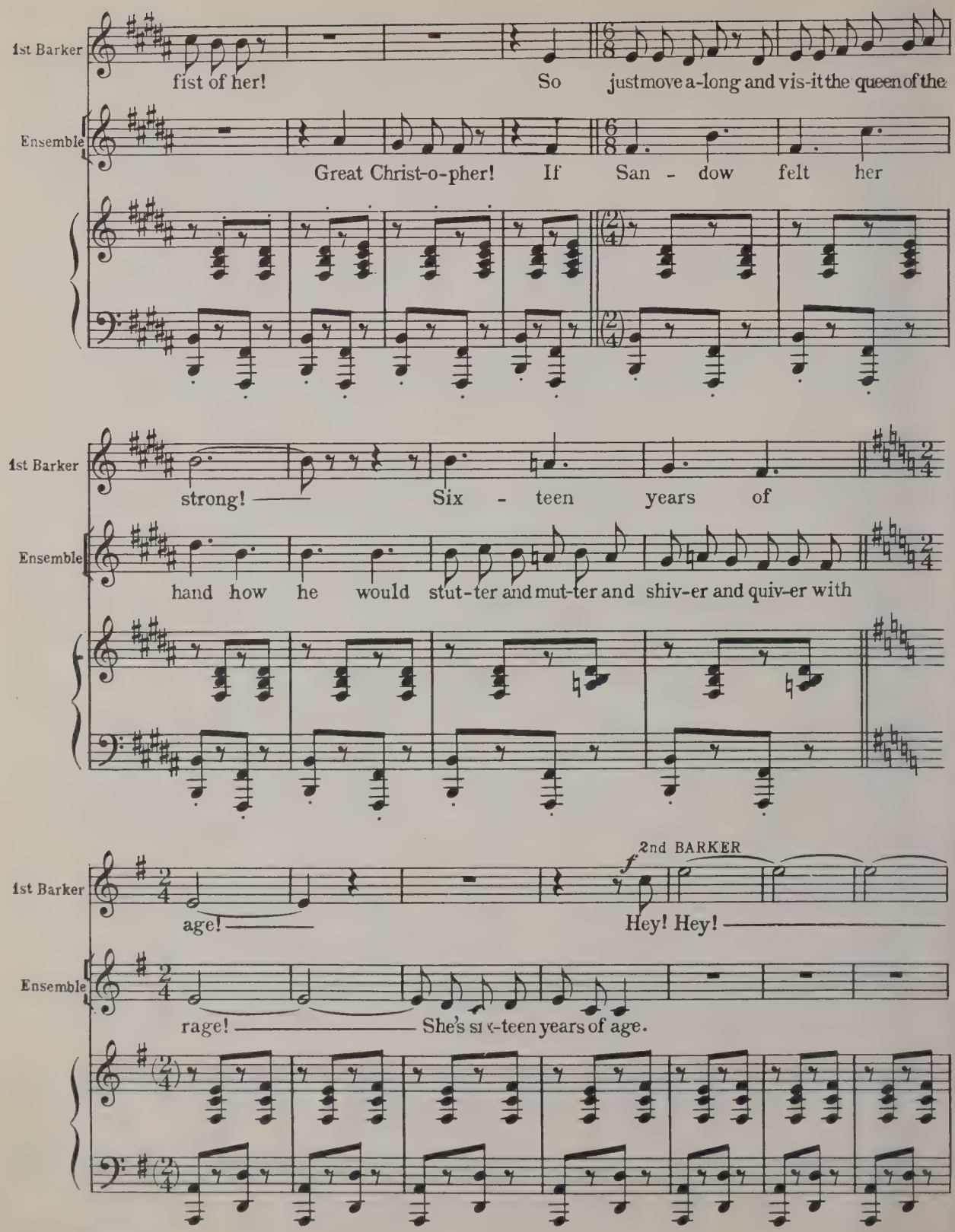
The Midway Plaisance At The Chicago World's Fair

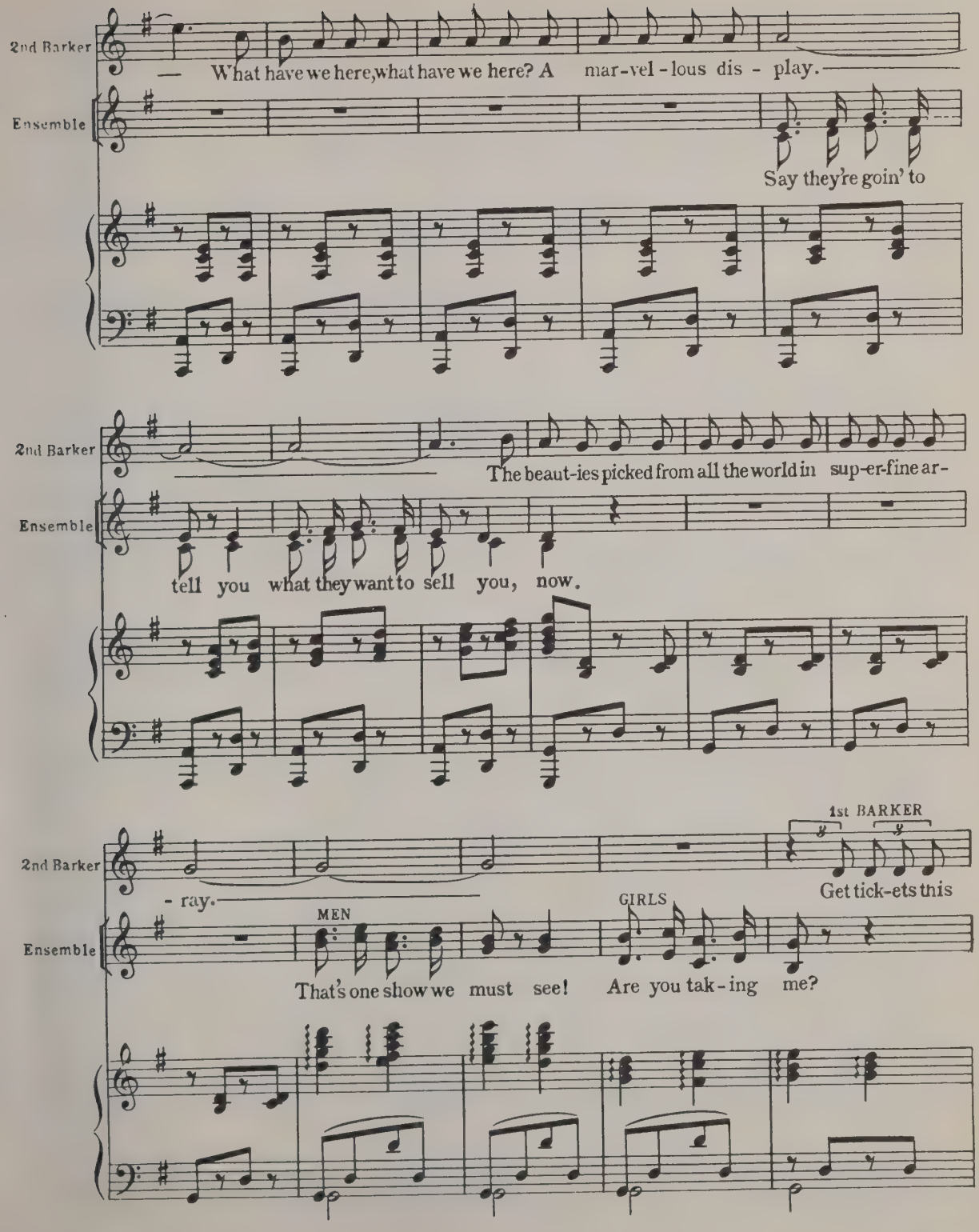
No. 19

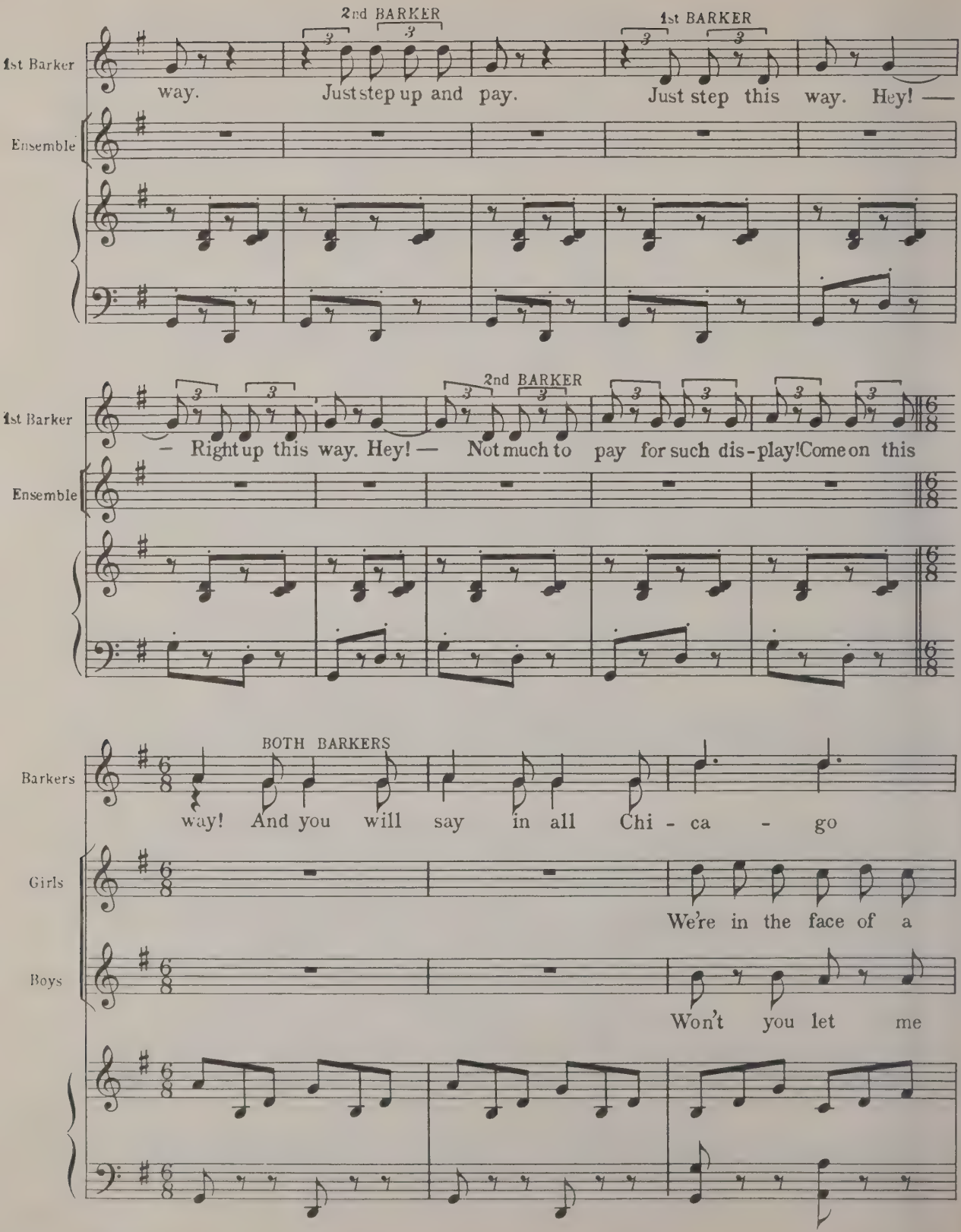



Allegro
f
When we tell them a - bout it all,— they're like-ly to doubt it all,—
Ensemble
When we tell them a - bout it all,— they're like-ly to doubt it —
Vivo
— But why should we care just as long as we've been to the fair? - —
Ensemble
all, but why should we care just as long as we've been to the fair? —
p
1st Barker
1s. BARKER
Ho! Ho! — Your kind at-
Ensemble

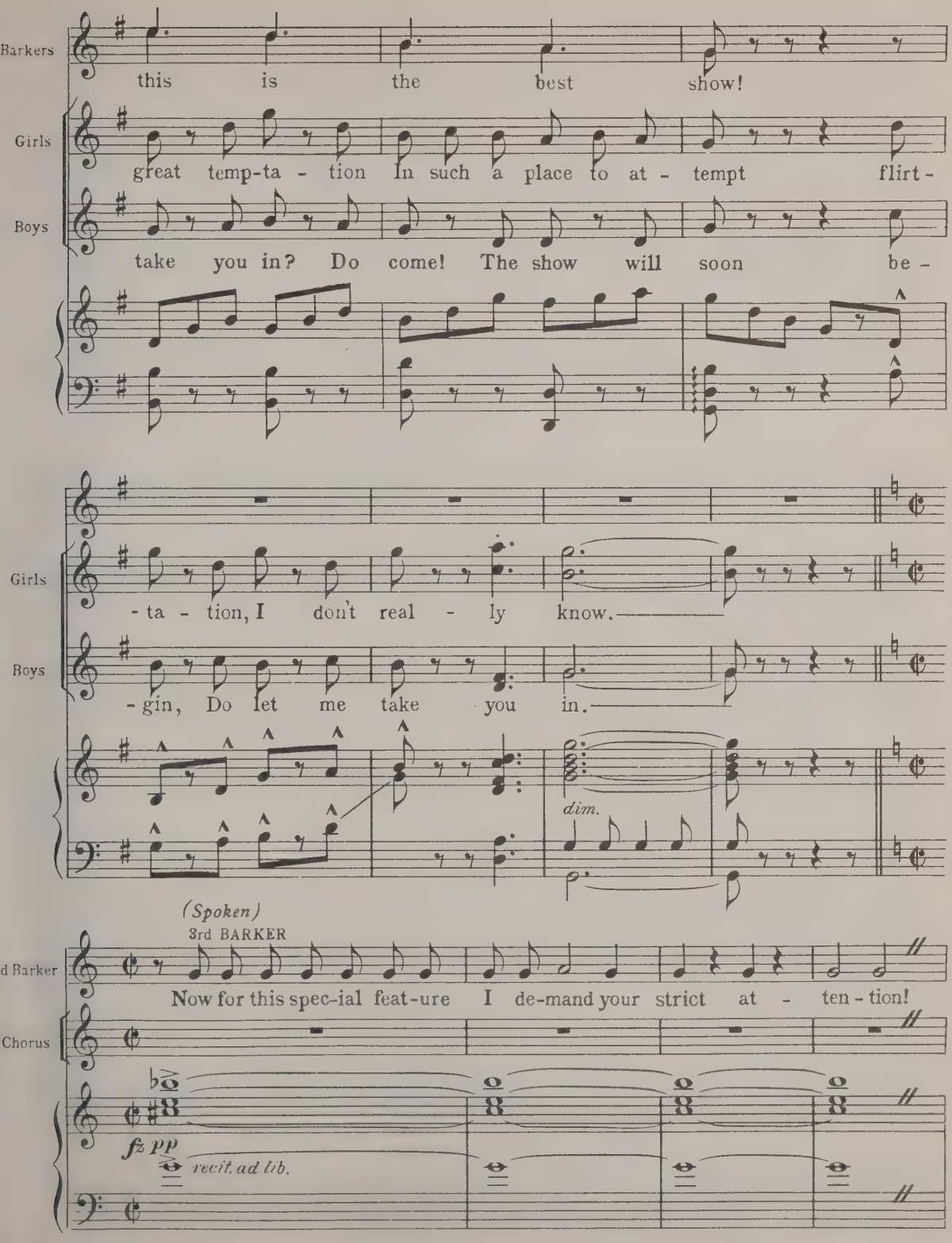

1st Barker
- ten-tion be - stow. The
Ensemble
CHORUS
GIRLS
Let's go near, I can't hear, Shall we go? I don't
1st Barker
3
strong-est lit-tle la-dy known to the world we'll show.
Ensemble
GIRLS and BOYS
know.
He's talk-ing
1st Barker
Come one and all, come up and feel the
Ensemble
through his hat you bet, I'm pret-ty sure of that.

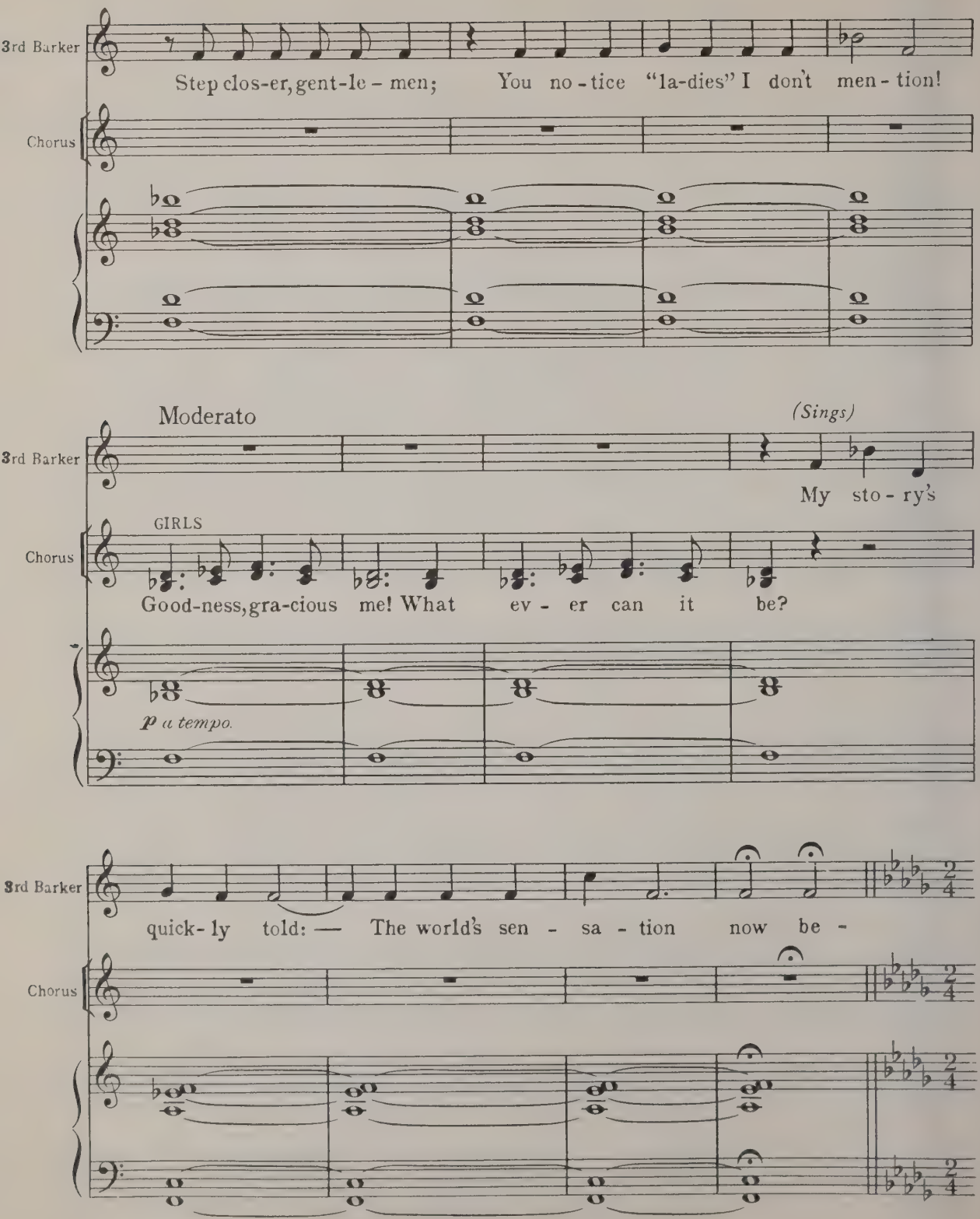

1st Barker
fist of her!
So
just move a-long and vis-it the queen of the
Ensemble
Great Christ-o-pher!
If
San - dow
felt
her
1st Barker
strong!
Six - teen
years
of
Ensemble
hand how he would stut-ter and mut-ter and shiv-er and quiv-er with
1st Barker
2nd BARKER
f
age!
Hey! Hey!
Ensemble
rage!
She's si x-teen years of age.

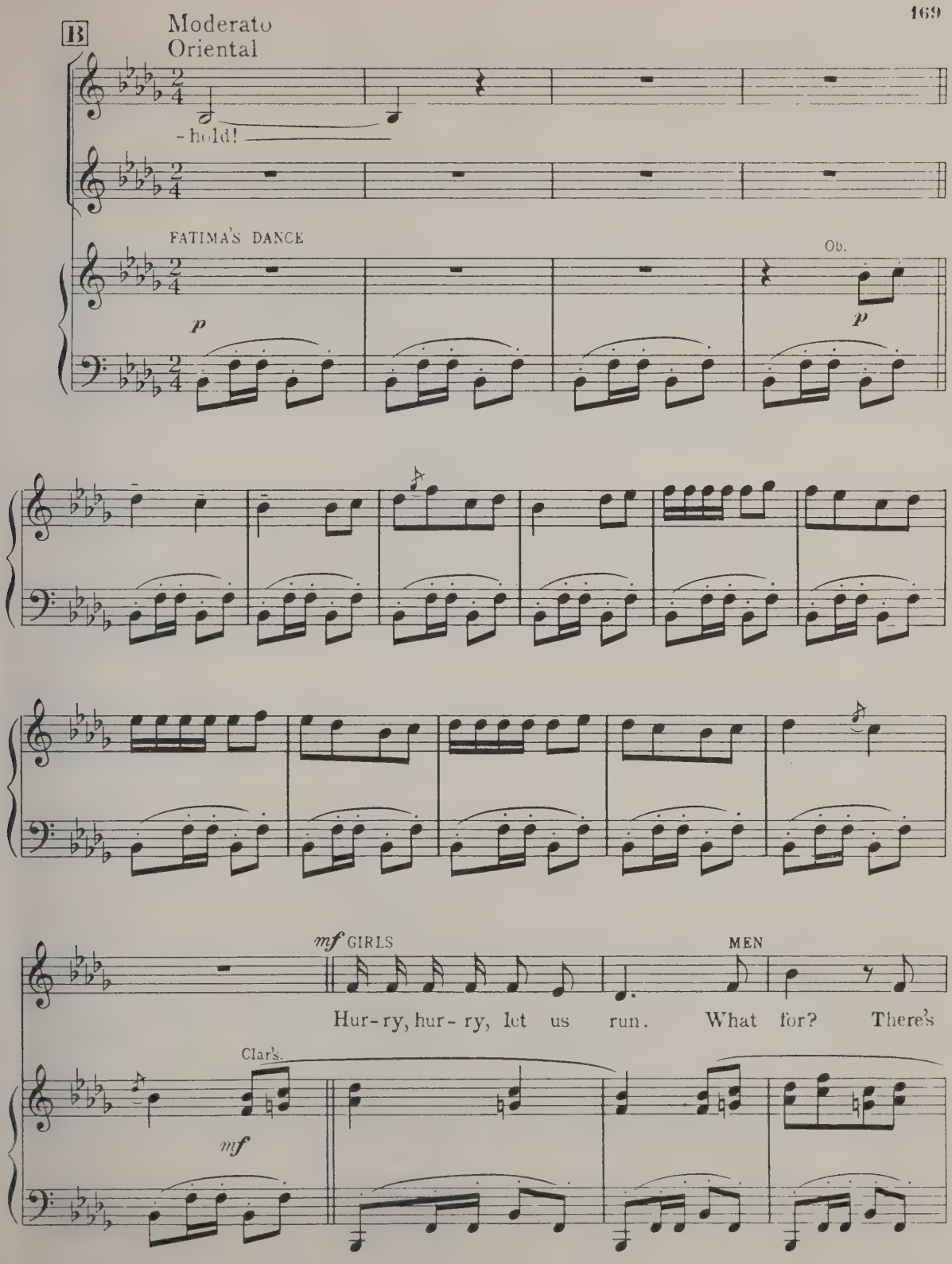

2nd Barker
What have we here, what have we here? A mar-vel-lous dis-play.
Ensemble
Say they're goin' to
2nd Barker
The beaut-ies picked from all the world in sup-er-fine ar-
Ensemble
tell you what they want to sell you, now.
2nd Barker
1st BARKER
- ray.
Get tick-ets this
Ensemble
MEN
GIRLS
That's one show we must see! Are you tak-ing me?

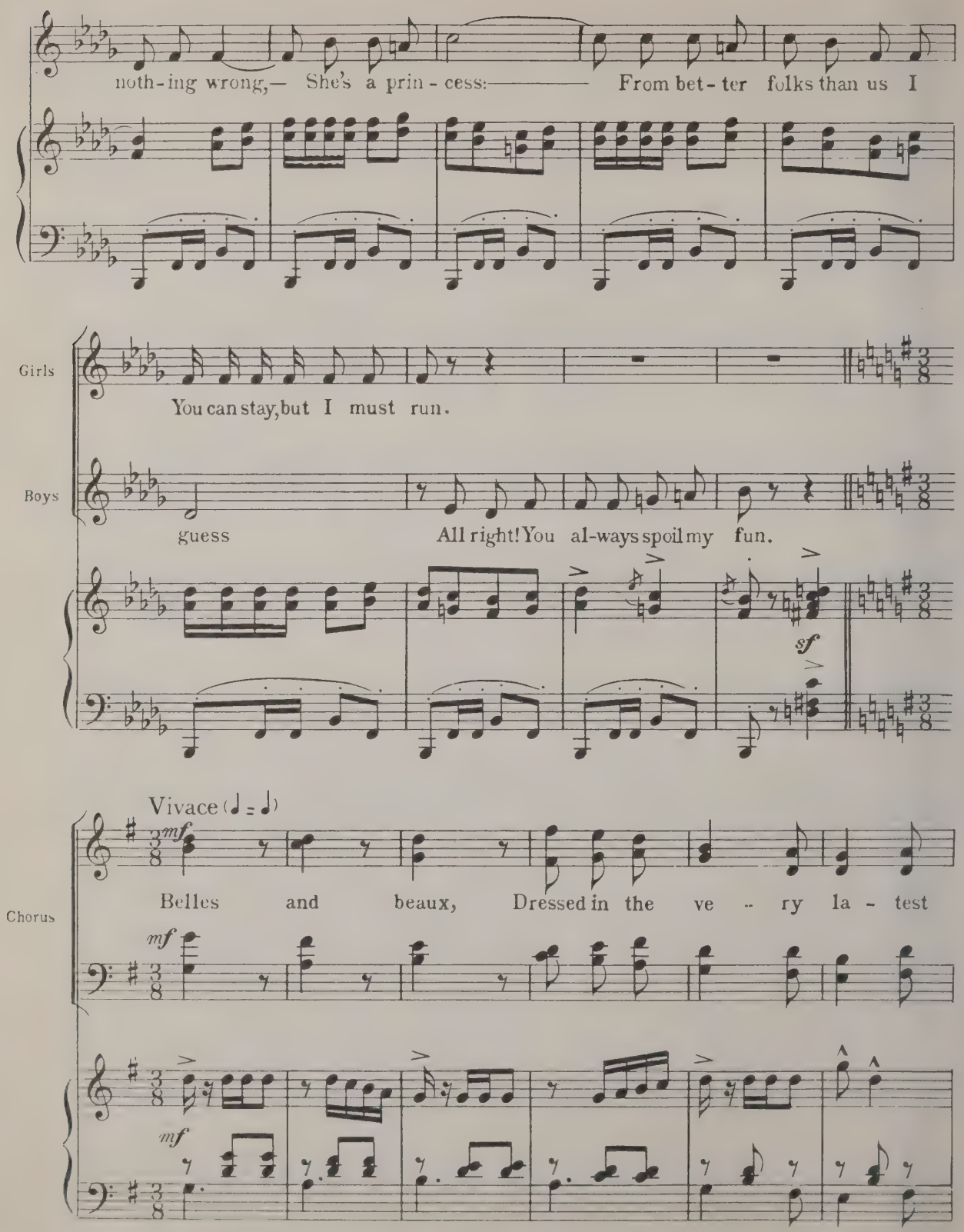

2nd BARKER
1st BARKER
1st Barker
way.
Just step up and pay.
Just step this way. Hey! —
Ensemble
2nd BARKER
1st Barker
— Right up this way. Hey! —
Not much to pay for such dis-play! Come on this
Ensemble
BOTH BARKERS
Barkers
way! And you will say in all Chi - ca - go
Girls
We're in the face of a
Boys
Won't you let me

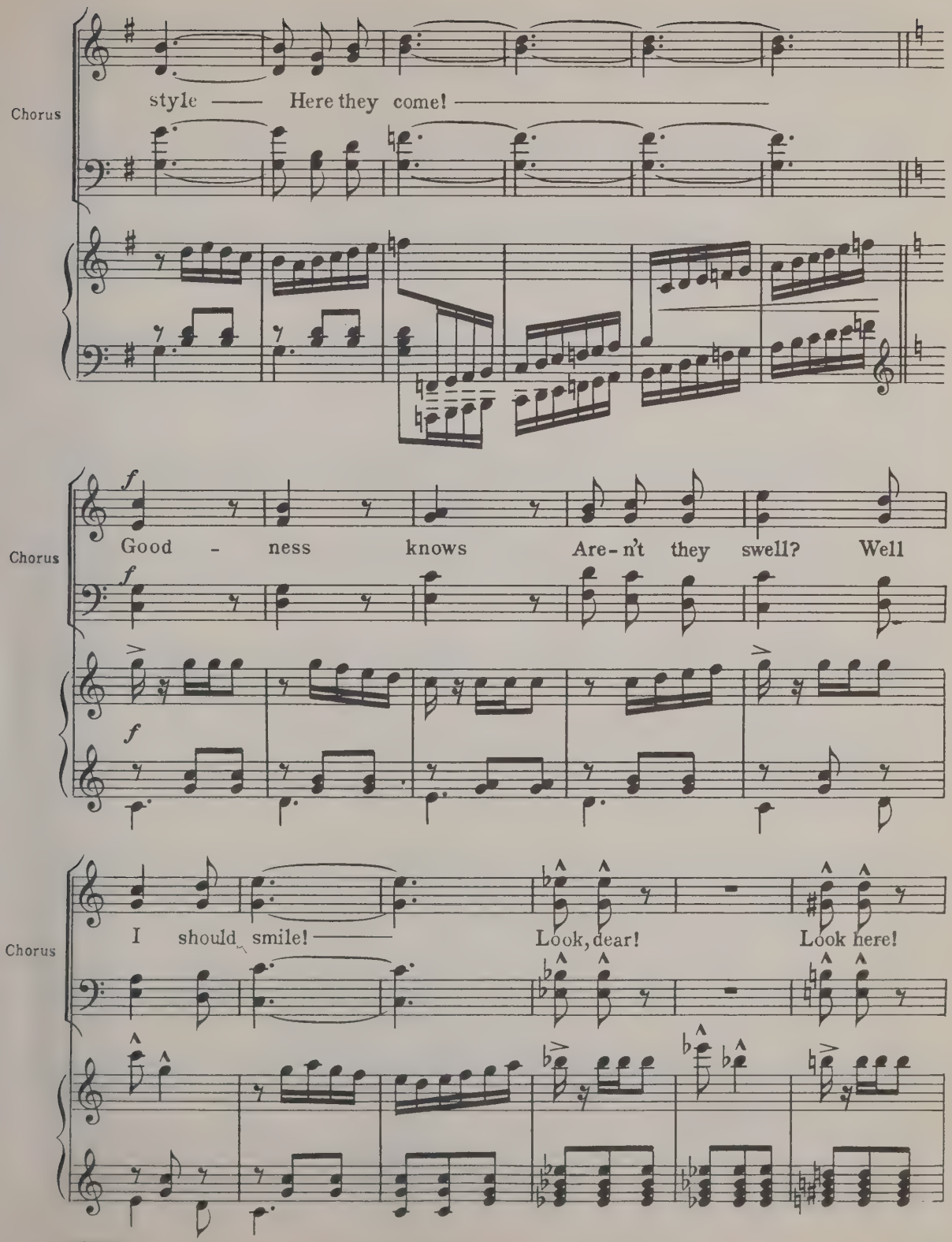
Chappell

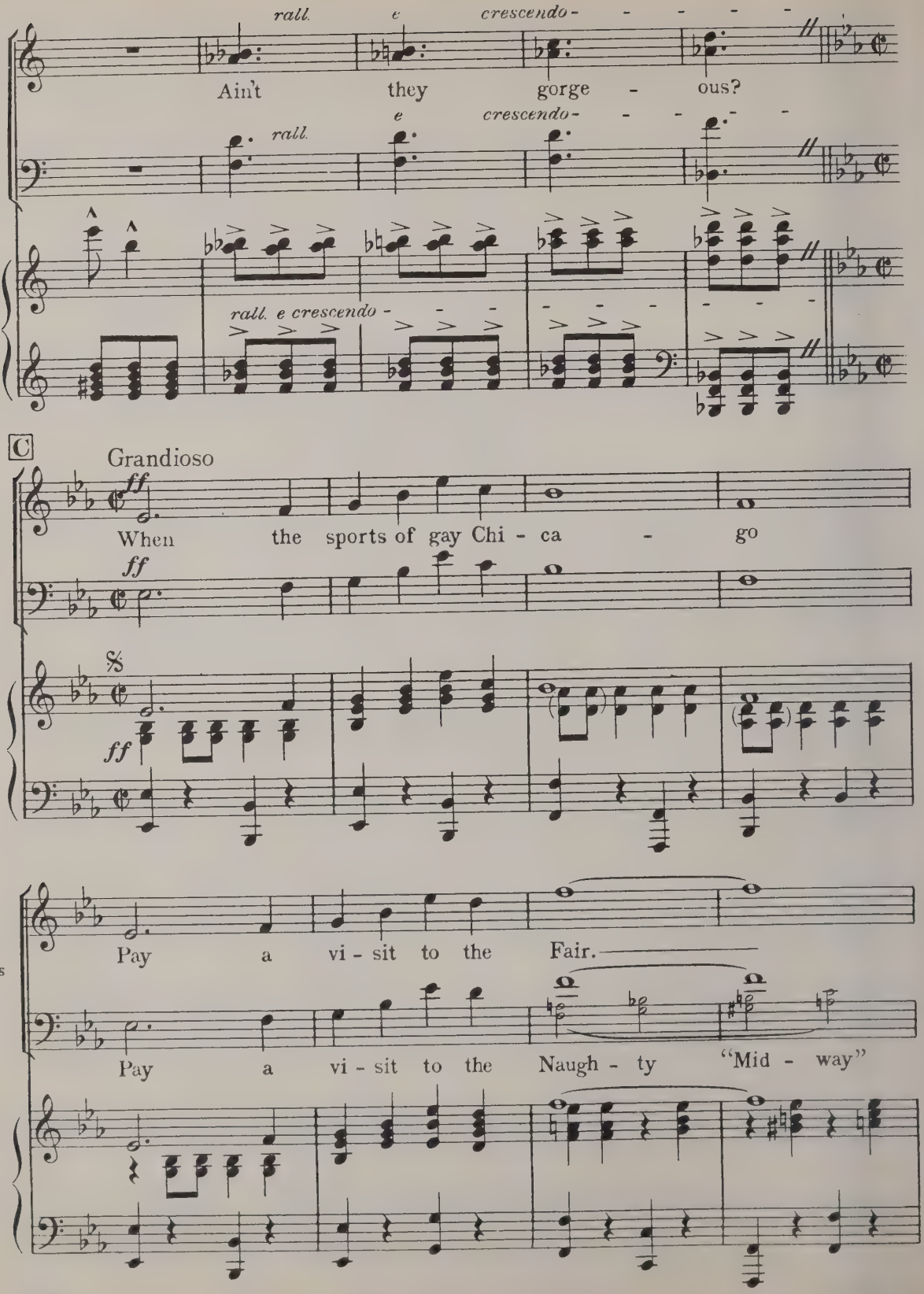

Barkers
this is the best show!
Girls
great temp-ta - tion In such a place to at - tempt flirt -
Boys
take you in? Do come! The show will soon be -
Girls
- ta - tion, I don't real - ly know.
Boys
- gin, Do let me take you in.
dim.
(Spoken)
3rd BARKER
d Barker
Now for this spec-ial feat-ure I de-mand your strict at - ten - tion!
Chorus
fz pp
recit. ad lib.

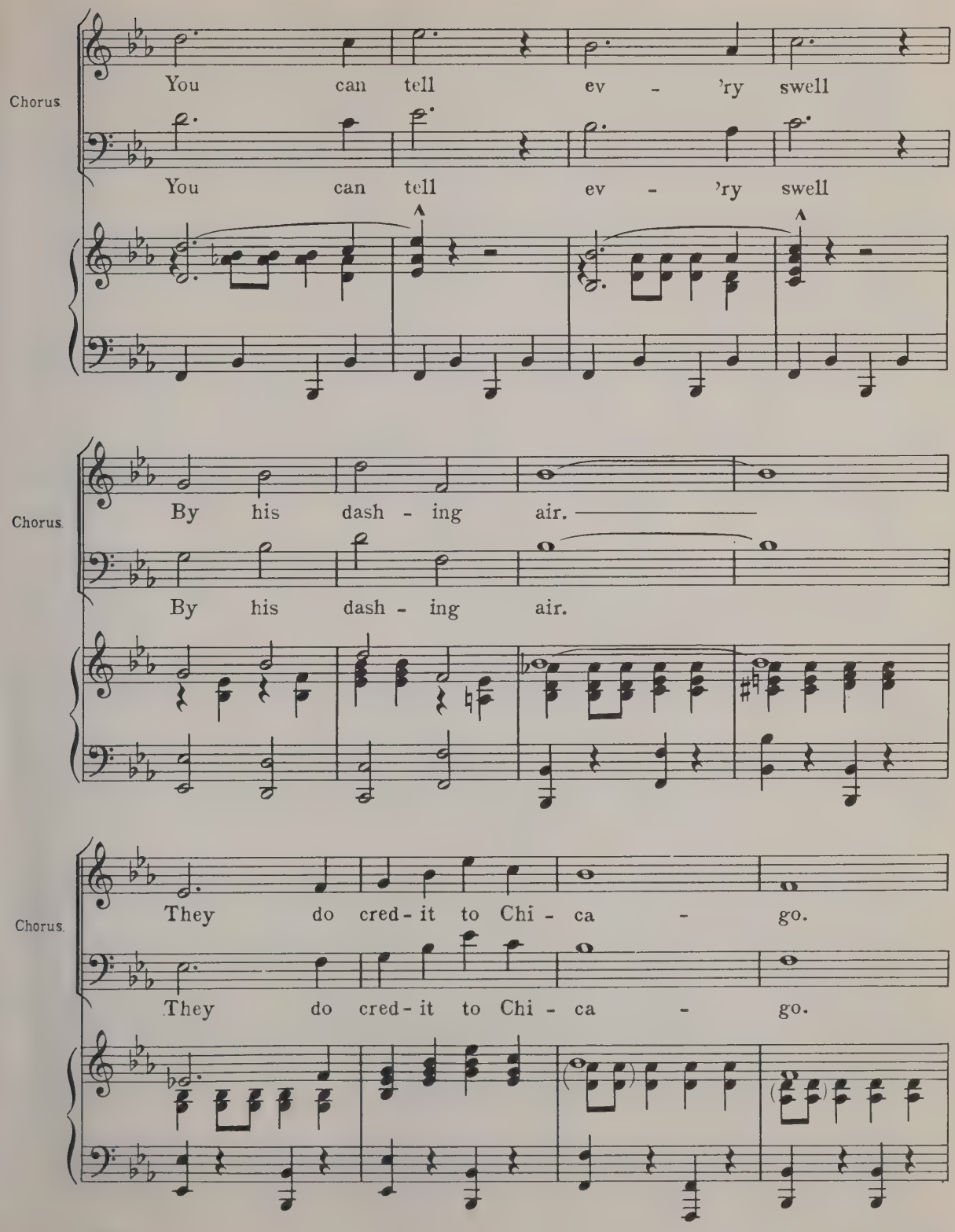

3rd Barker
Step clos-er, gent-le - men; You no - tice "la-dies" I don't men - tion!
Chorus
Moderato
(Sings)
3rd Barker
My sto - ry's
GIRLS
Chorus
Good-ness, gra-cious me! What ev - er can it be?
p a tempo.
3rd Barker
quick- ly told: — The world's sen - sa - tion now be -
Chorus

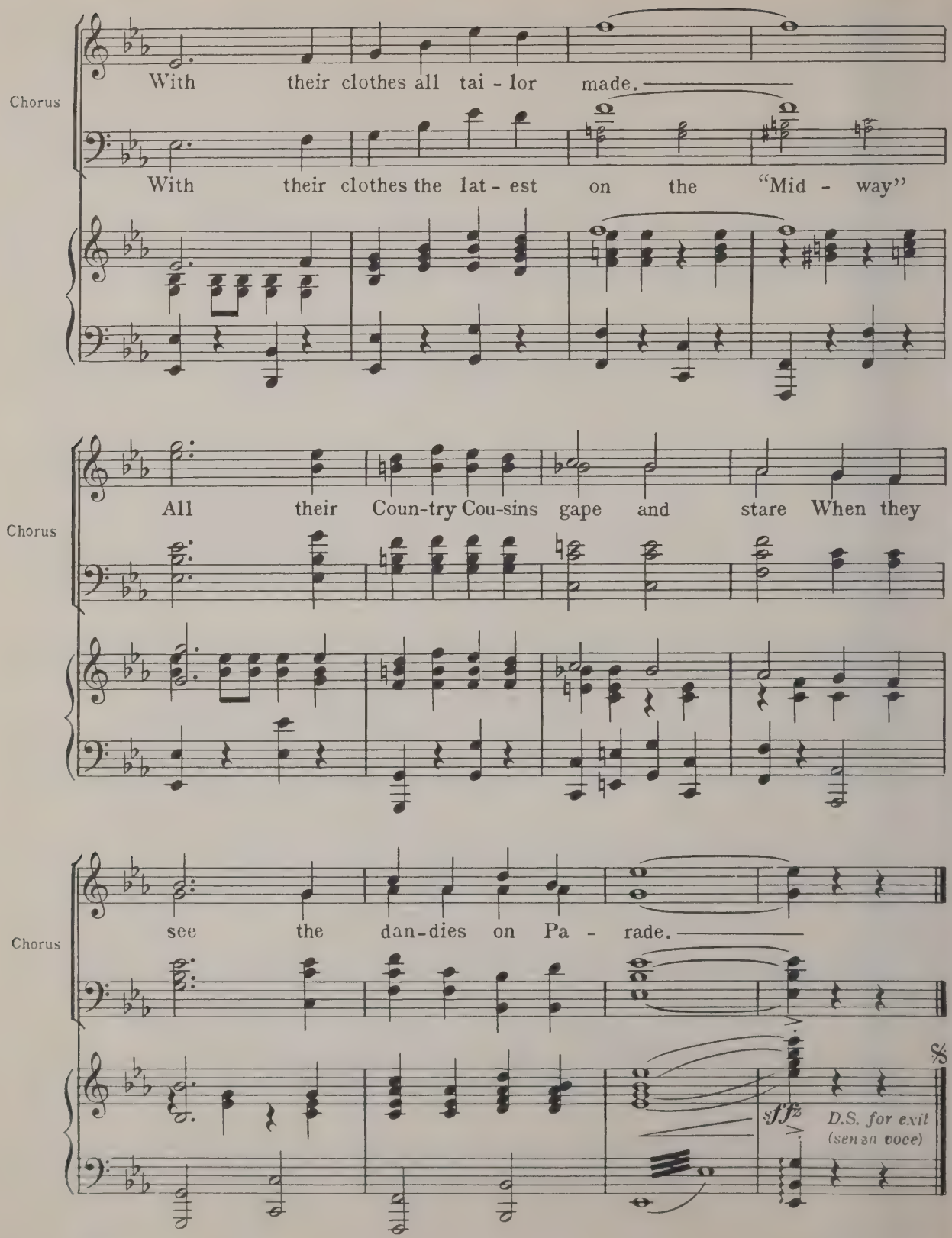

B
Moderato
Oriental
- hold!
FATIMA'S DANCE
Ob.
p
p
mf GIRLS
MEN
Hur-ry, hur-ry, let us run. What for? There's
Clar's.
mf


noth-ing wrong,— She's a prin-cess:—— From bet-ter folks than us I
Girls
You can stay, but I must run.
Boys
guess
All right! You al-ways spoil my fun.
sf
Vivace (♩ = ♩)
mf
Chorus
Belles and beaux, Dressed in the ve-ry la-test
mf
mf


Chorus
style —— Here they come! ——
Chorus
f
Good - ness knows Are-n't they swell? Well
f
f
Chorus
I should smile! —— Look, dear! Look here!

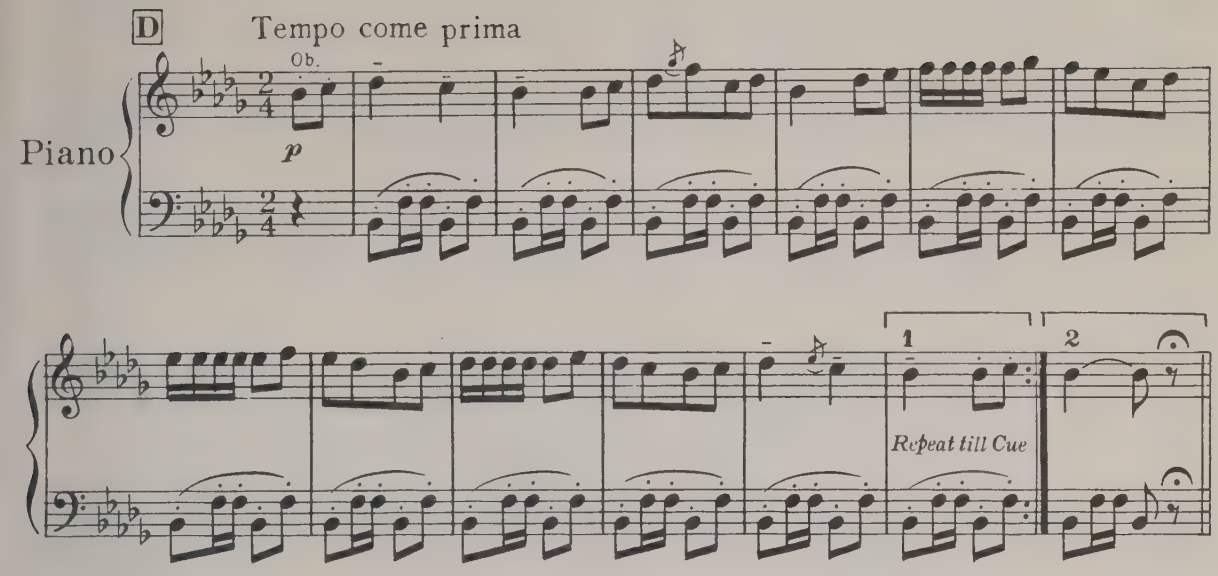

rall.
e
crescendo- - - - -
Ain't they gorge - ous?
Chorus
rall. e crescendo - - -
C
Grandioso
ff
When the sports of gay Chi - ca - go
Chorus
Pay a vi - sit to the Fair.
Pay a vi - sit to the Naugh - ty "Mid - way"
Chorus


Chorus.
You can tell ev - 'ry swell
You can tell ev - 'ry swell
Chorus.
By his dash - ing air.
By his dash - ing air.
Chorus.
They do cred - it to Chi - ca - go.
They do cred - it to Chi - ca - go.


Chorus
With their clothes all tai - lor made.
With their clothes the lat - est on the "Mid - way"
Chorus
All their Coun-try Cou-sins gape and stare When they
Chorus
see the dan-dies on Pa - rade.
sff
D.S. for exit
(senza voce)

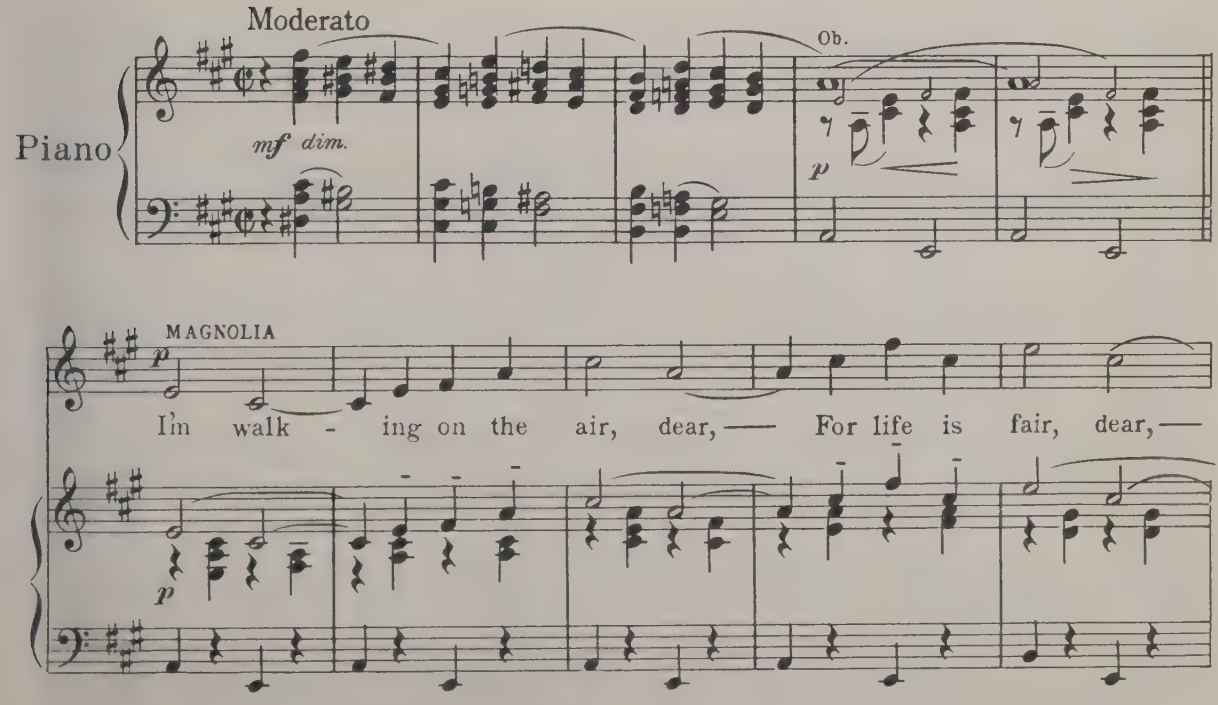
Incidental

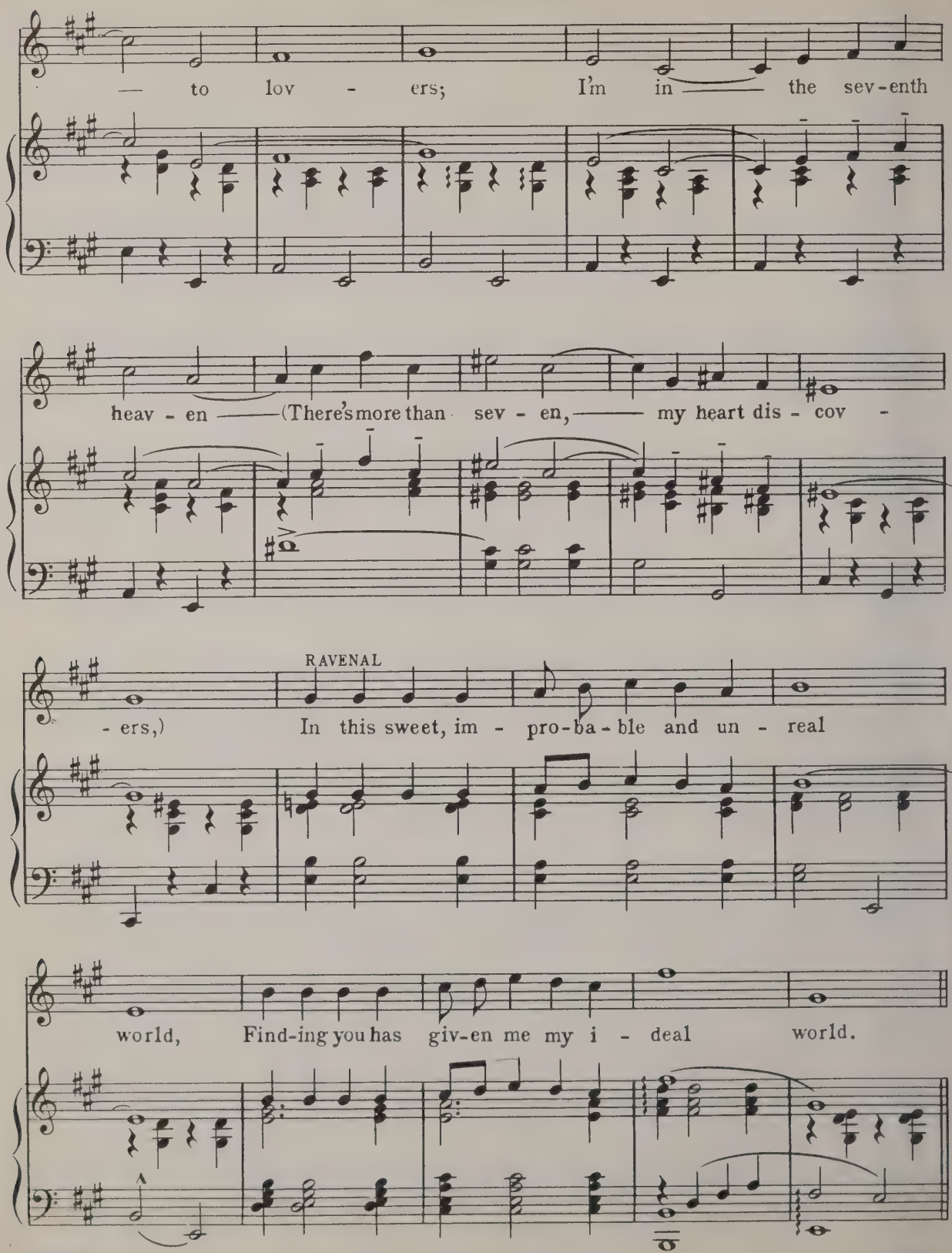
(Fatima's 2nd Dance)

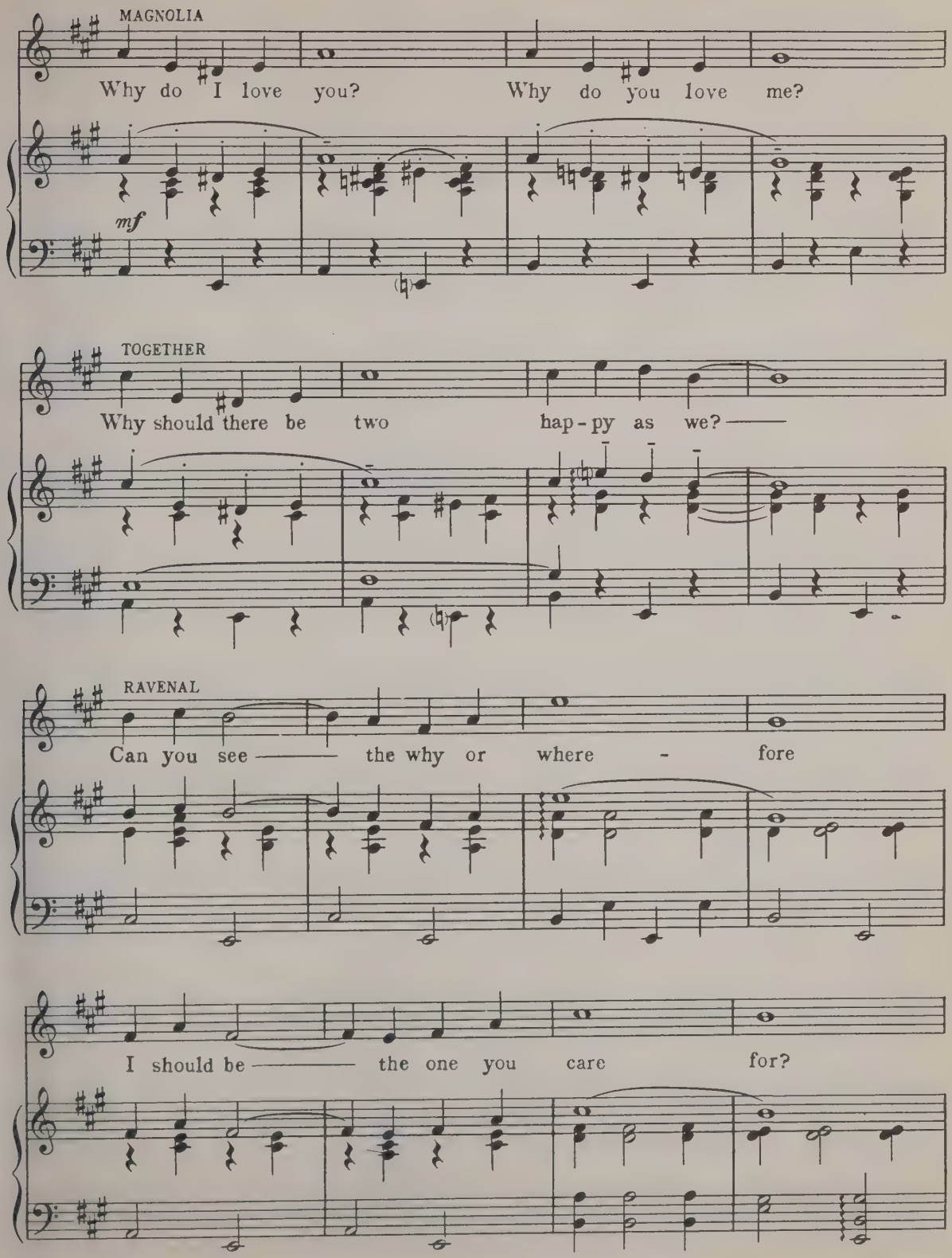


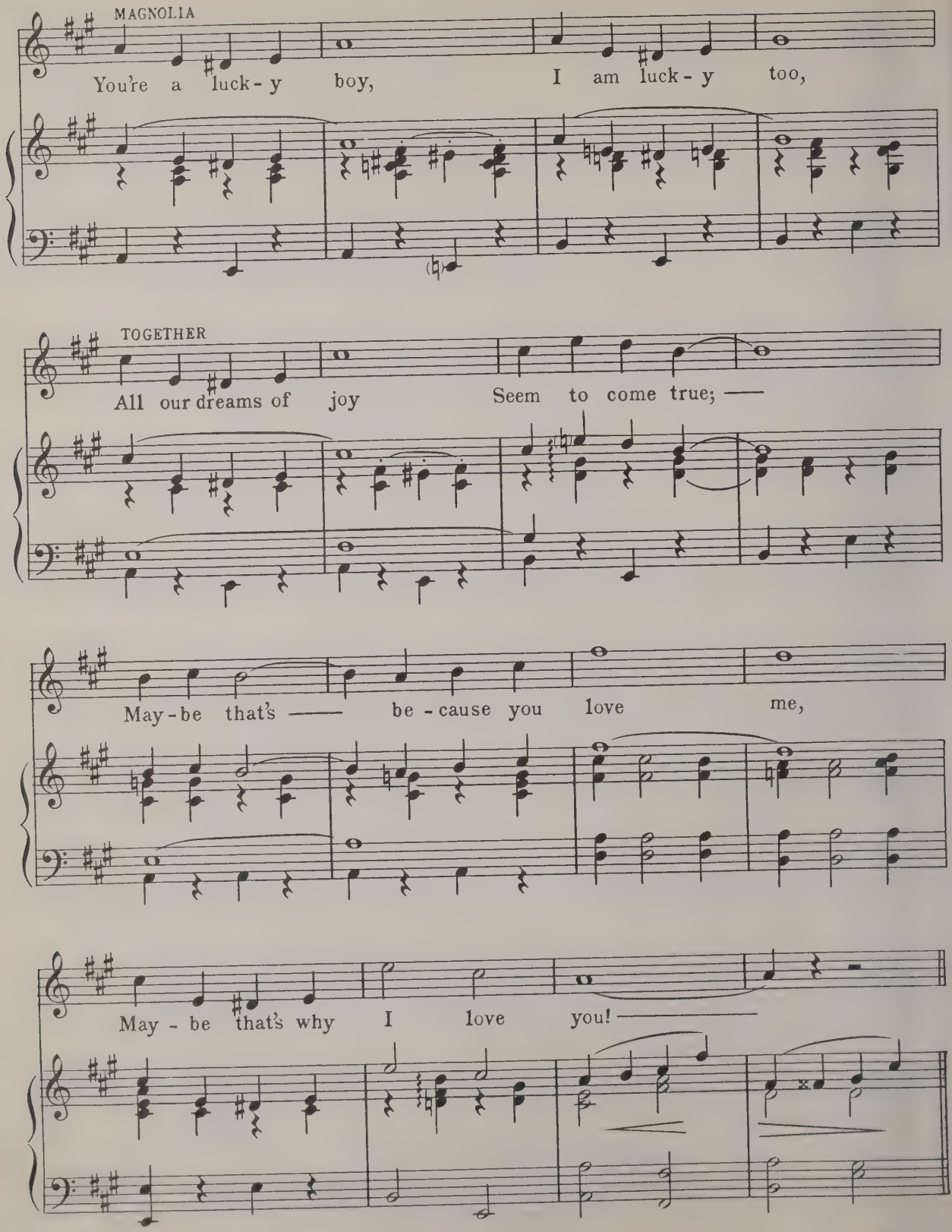
Why Do I Love You?

No. 20 Magnolia, Ravenal, Cap. Andy, Parthy and Ensemble

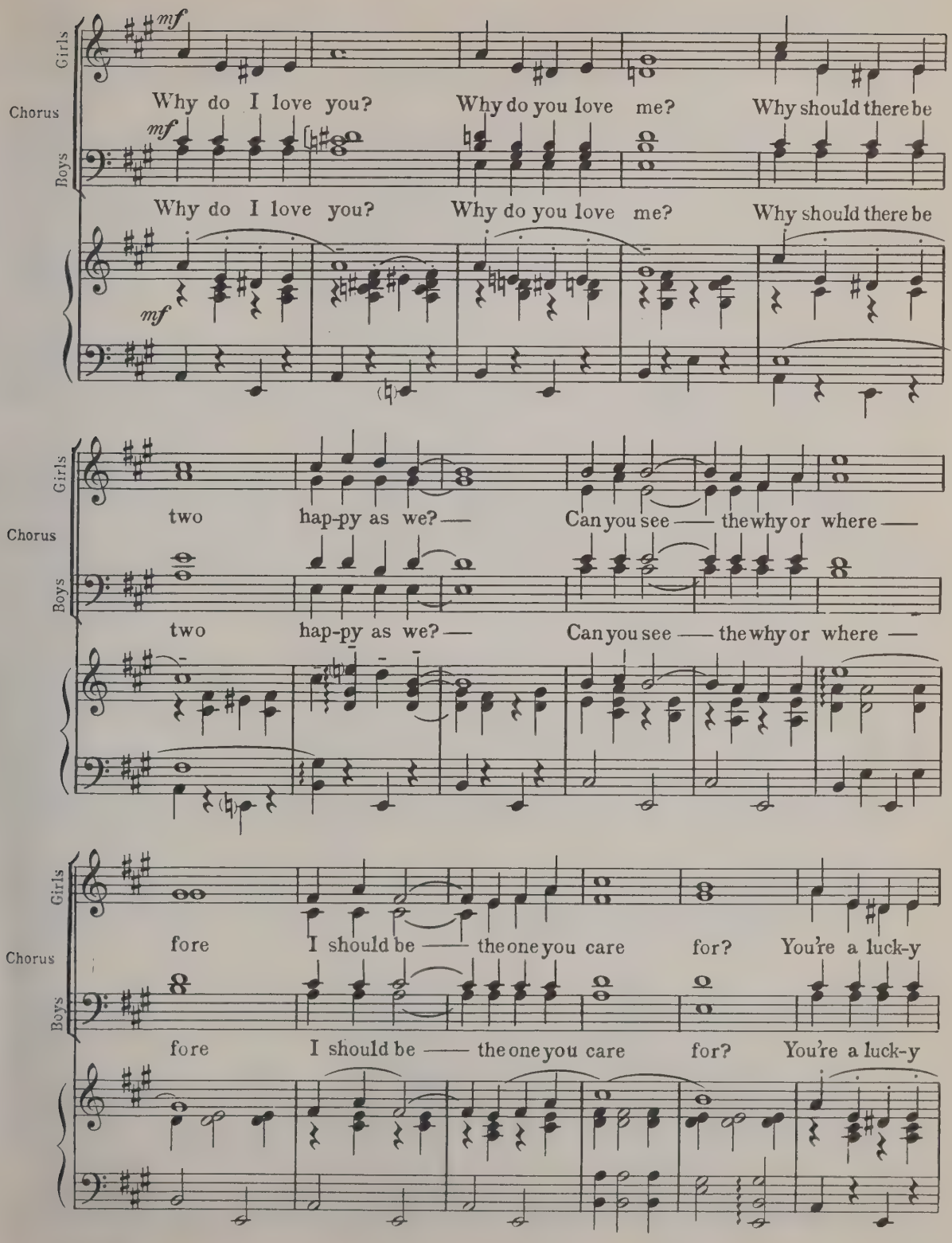


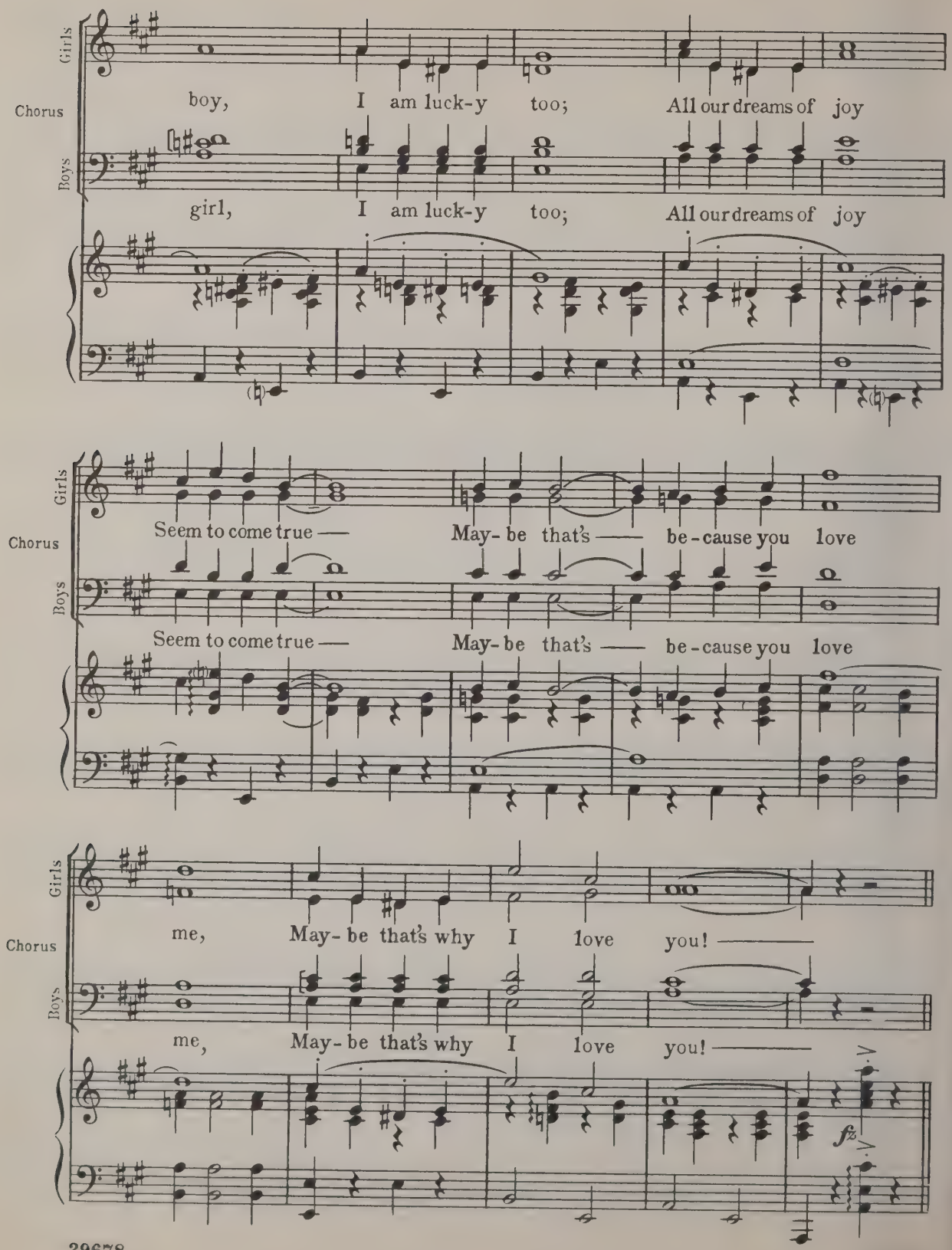

— to lov - ers; I'm in — the sev-enth
heav - en — (There's more than sev - en, — my heart dis - cov -
RAVENAL
- ers,) In this sweet, im - pro-ba-ble and un - real
world, Find-ing you has giv-en me my i - deal world.

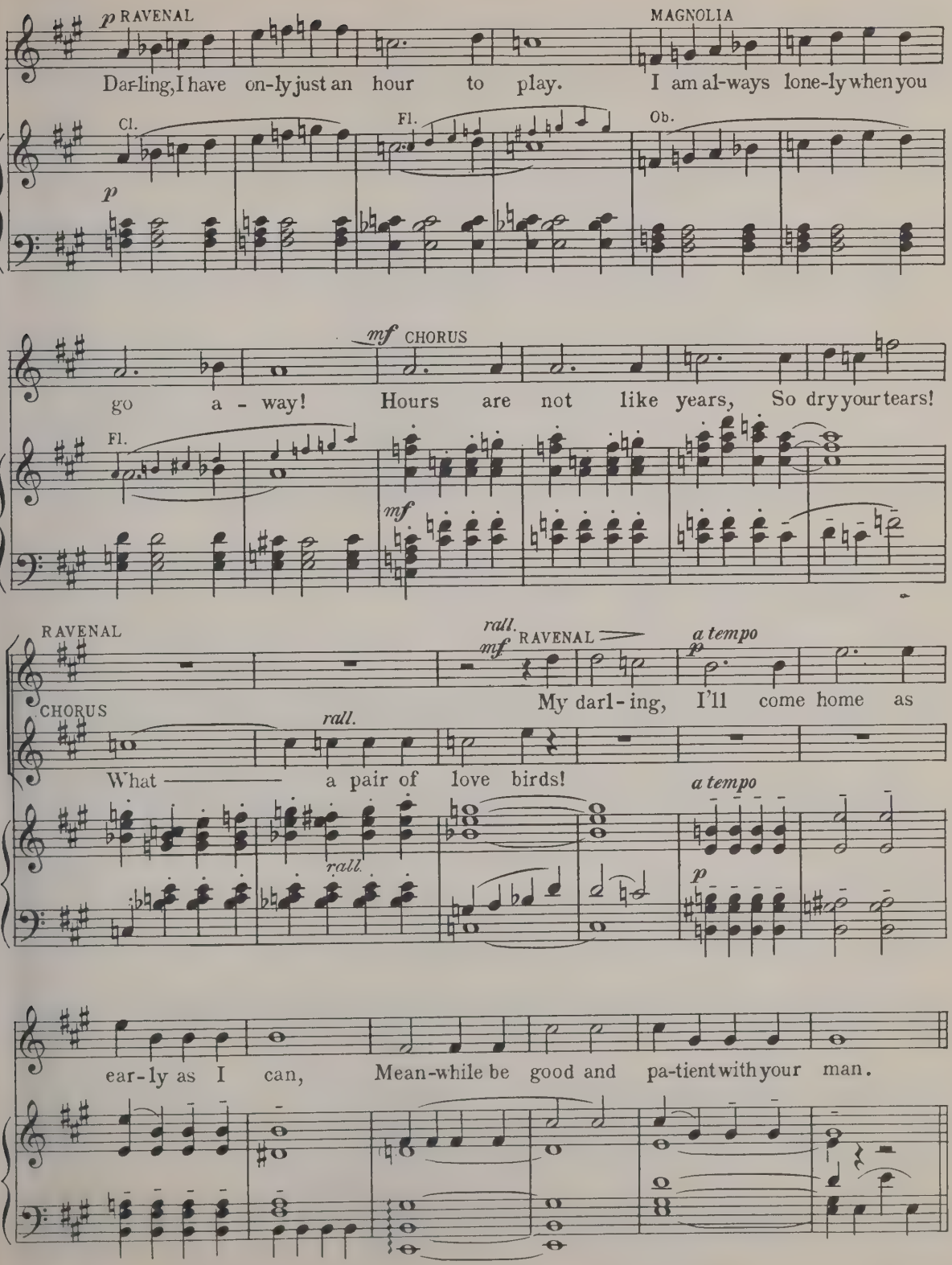

MAGNOLIA
Why do I love you? Why do you love me?
mf
TOGETHER
Why should there be two hap - py as we?
RAVENAL
Can you see the why or where - fore
I should be the one you care for?

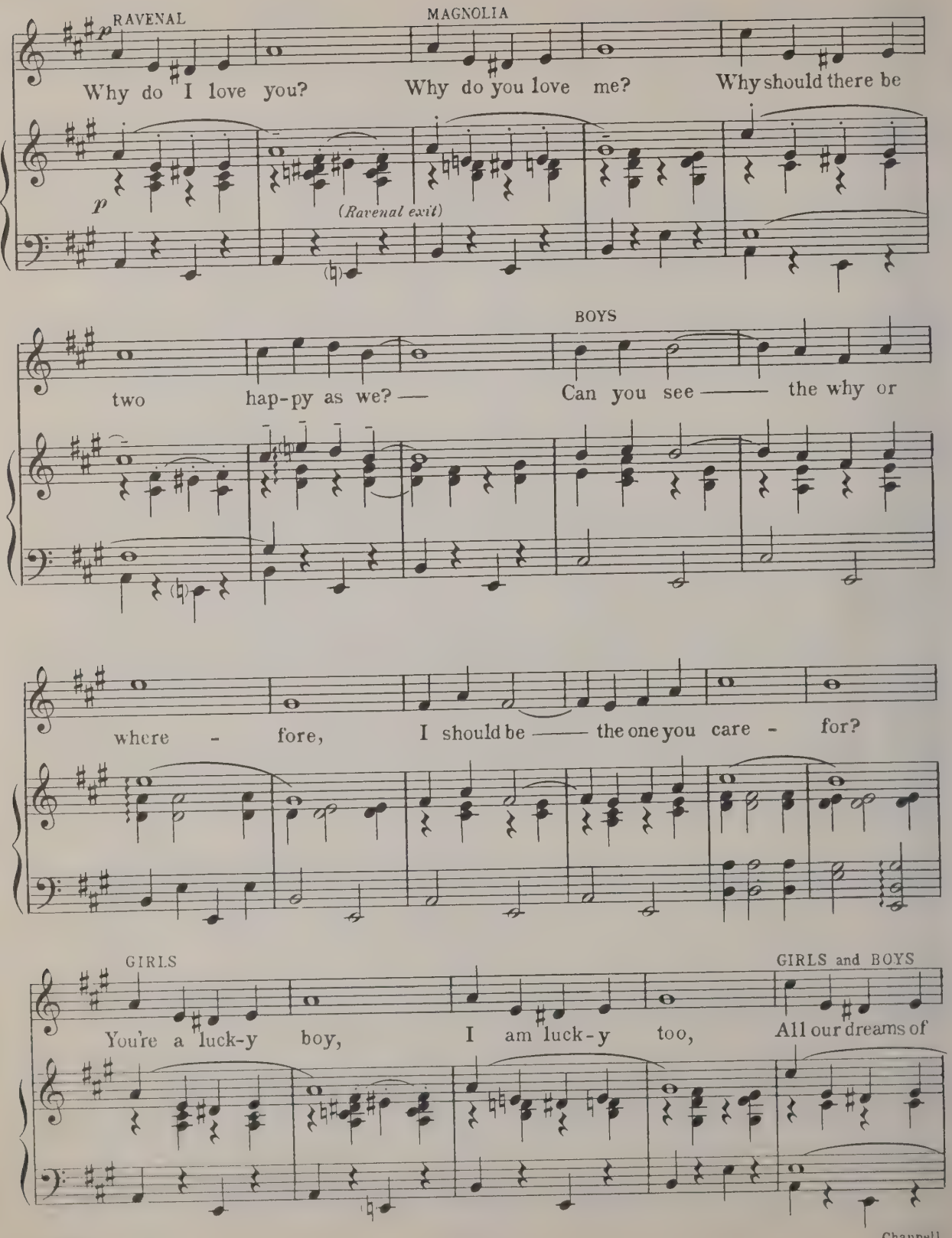

MAGNOLIA
You're a luck-y boy, I am luck-y too,
TOGETHER
All our dreams of joy Seem to come true; —
May-be that's — be-cause you love me,
May-be that's why I love you! —

Chappell

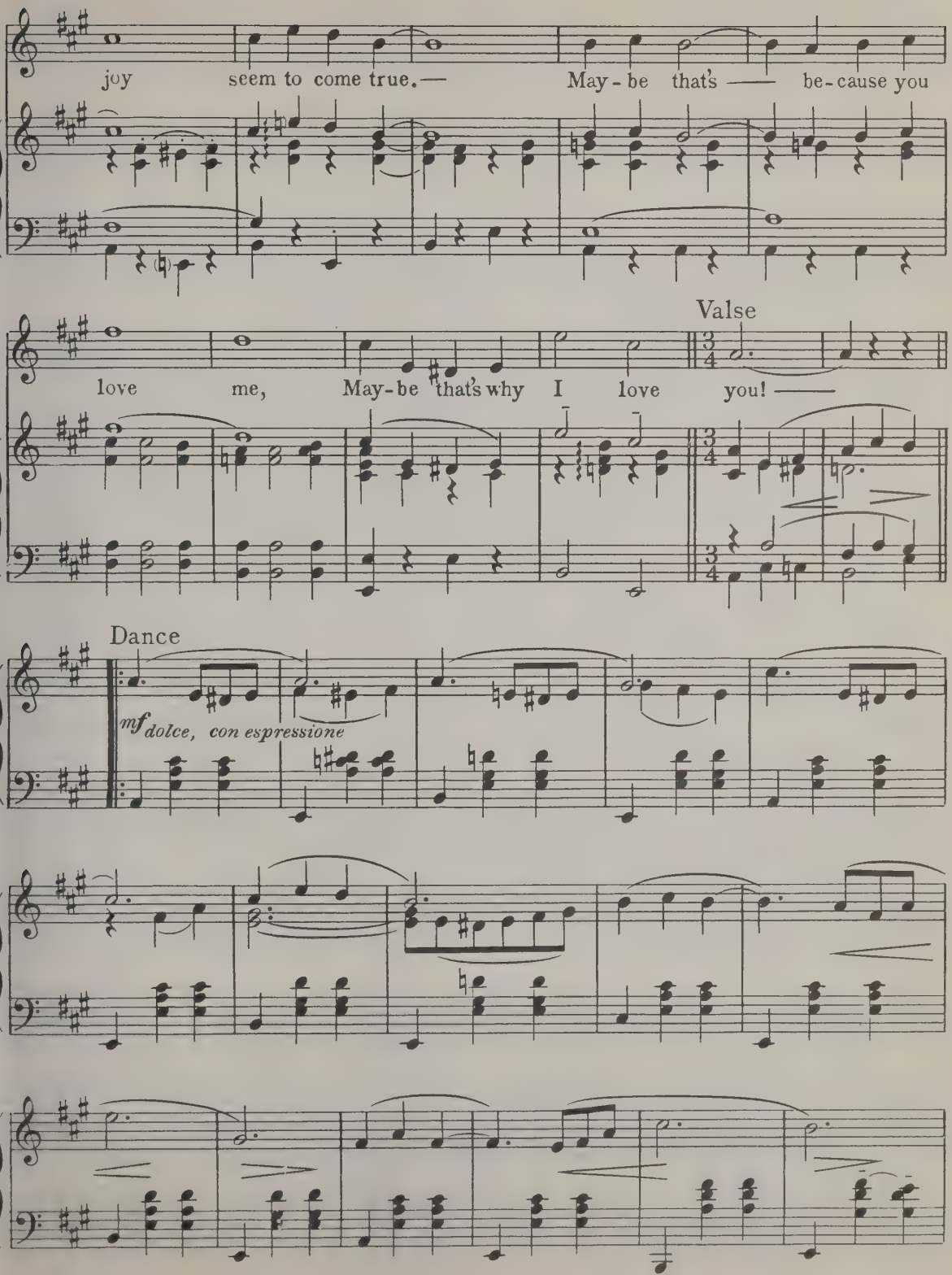

Chorus
Girls
Boys
mf
Why do I love you? Why do you love me? Why should there be
Why do I love you? Why do you love me? Why should there be
two hap-py as we? — Can you see — the why or where —
two hap-py as we? — Can you see — the why or where —
fore I should be — the one you care for? You're a luck-y
fore I should be — the one you care for? You're a luck-y

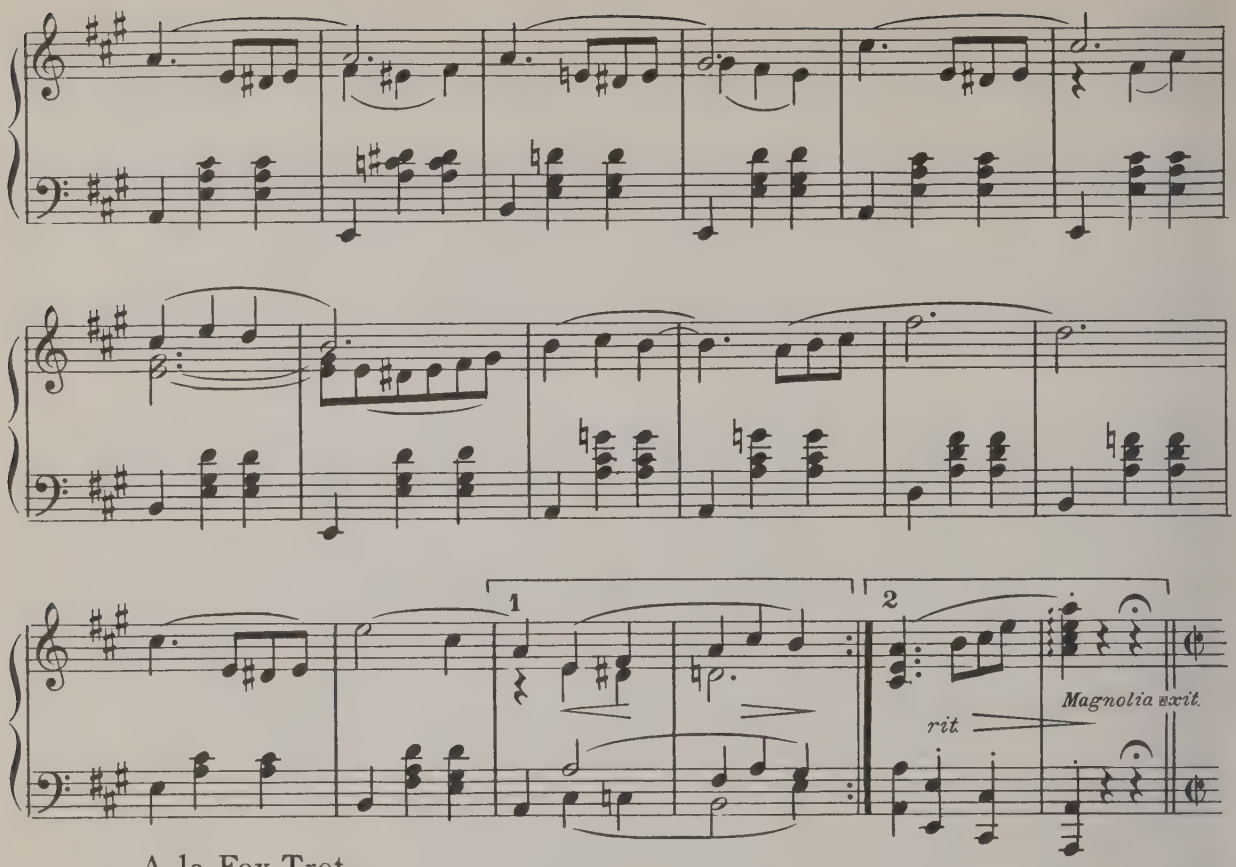

Girls
Chorus
Boys
boy, I am luck-y too; All our dreams of joy
girl, I am luck-y too; All our dreams of joy
Seem to come true — May-be that's — be-cause you love
Seem to come true — May-be that's — be-cause you love
me, May-be that's why I love you! —
me, May-be that's why I love you! —
fz


p RAVENAL
Dar-ling, I have on-ly just an hour to play.
MAGNOLIA
I am al-ways lone-ly when you
Cl.
Fl.
Ob.
p
mf CHORUS
go a - way!
Hours are not like years, So dry your tears!
Fl.
mf
RAVENAL
rall.
mf RAVENAL
a tempo
p
My darl-ing, I'll come home as
CHORUS
rall.
What a pair of love birds!
a tempo
rall.
p
ear-ly as I can,
Mean-while be good and pa-tient with your man.

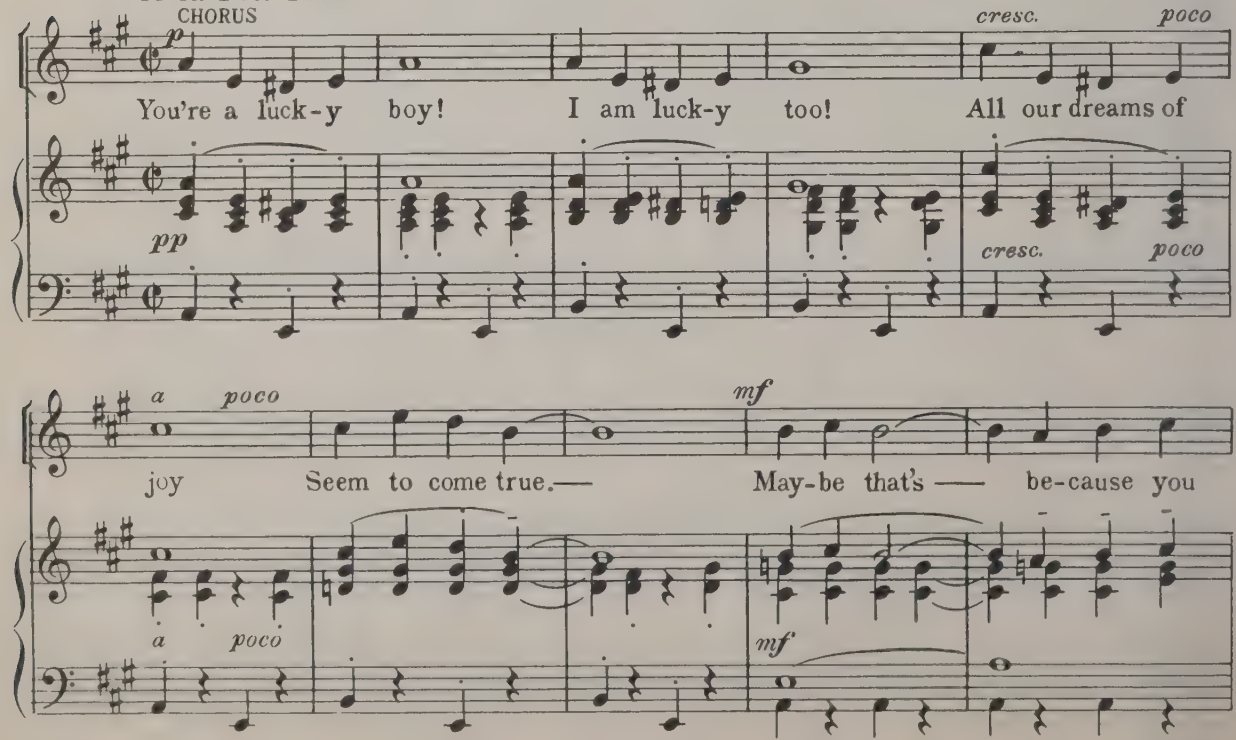

RAVENAL
MAGNOLIA
Why do I love you?
Why do you love me?
Why should there be
p
p
(Ravenal exit)
BOYS
two
hap-py as we? —
Can you see —— the why or
where - fore,
I should be —— the one you care - for?
GIRLS
GIRLS and BOYS
You're a luck-y boy,
I am luck-y too,
All our dreams of

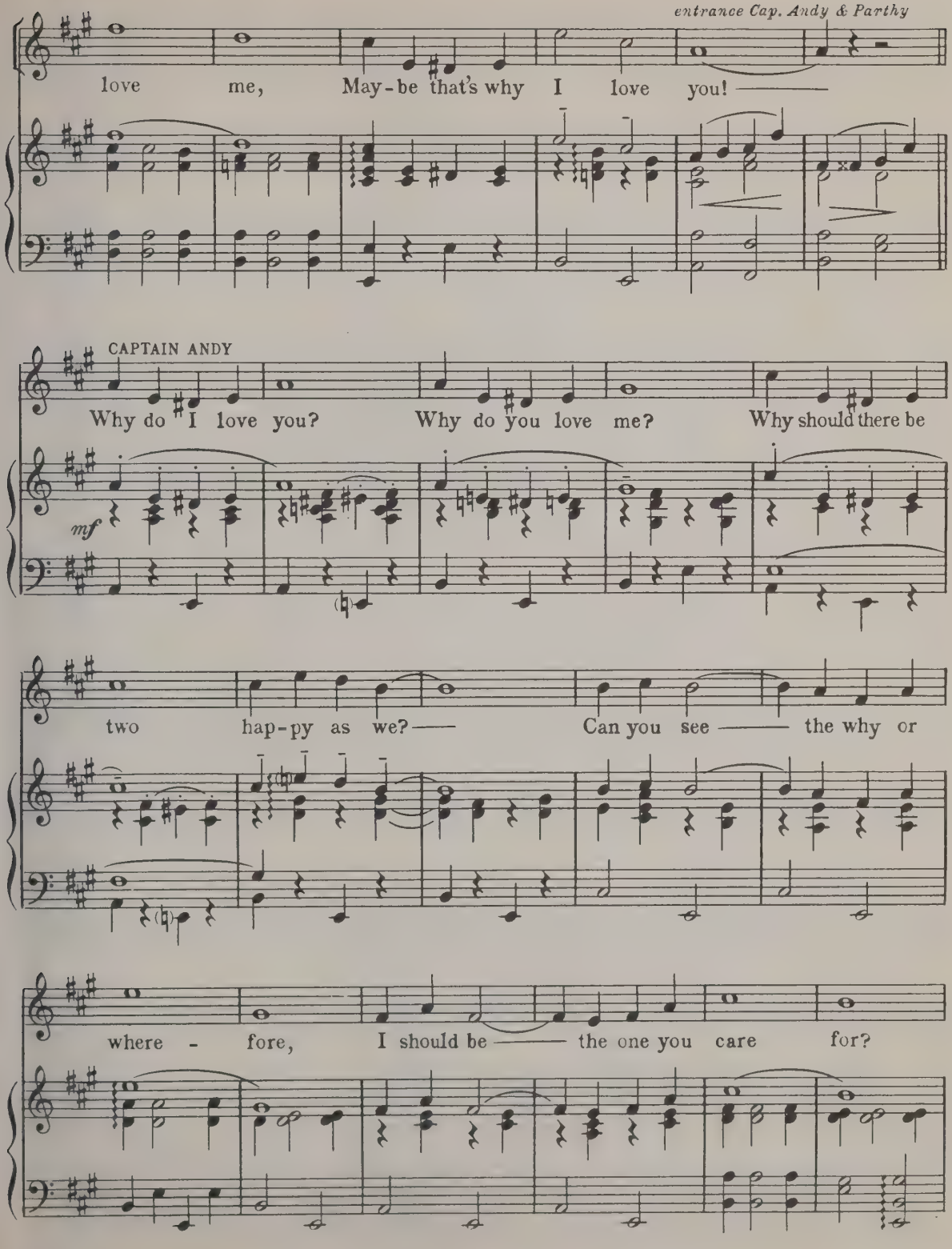
Chappell

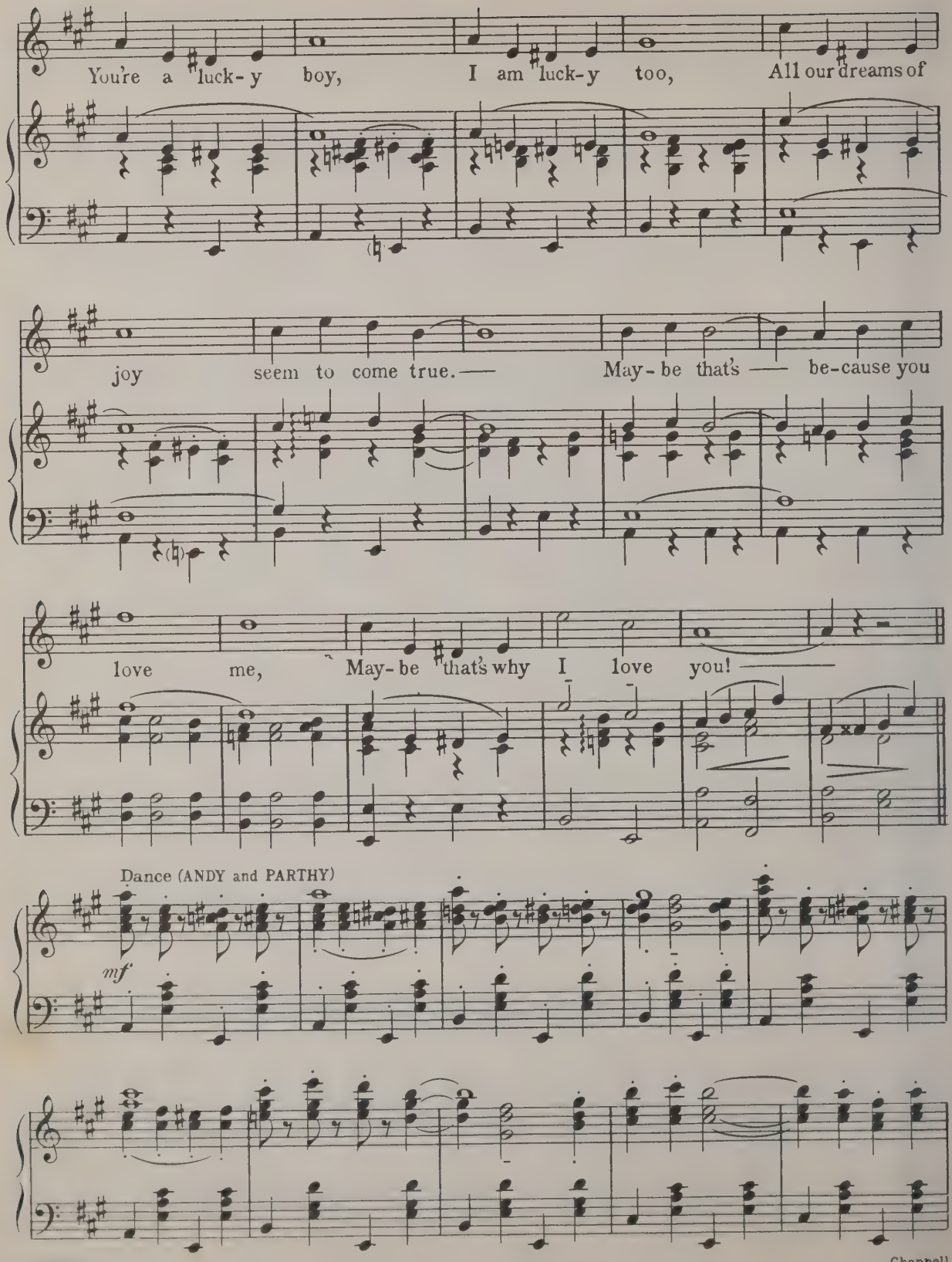

joy seem to come true. — May - be that's — be - cause you
love me, May - be that's why I love you! —
Valse
Dance
mf dolce, con espressione

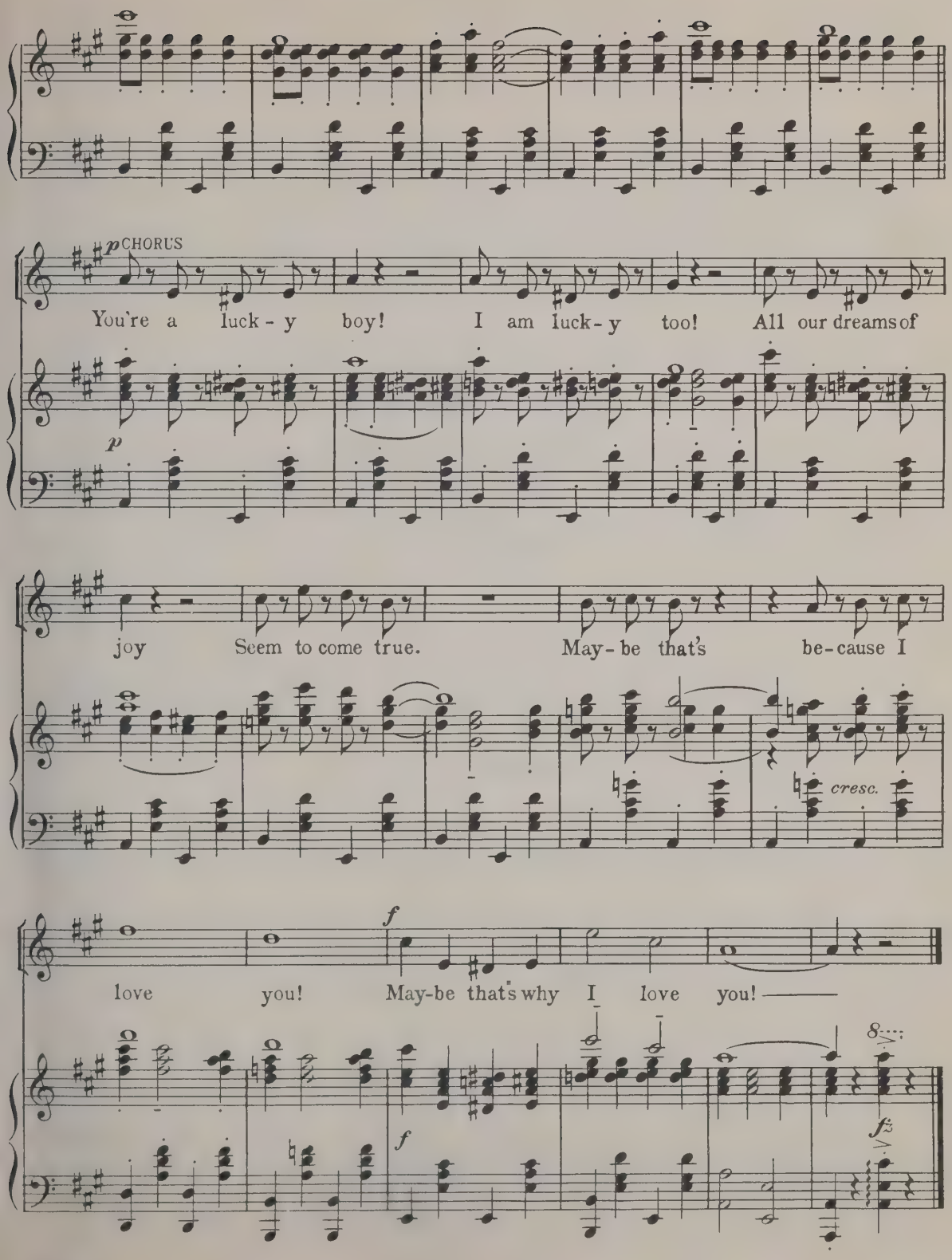

1
2
rit
Magnolia exit.

A la Fox-Trot


CHORUS
p
You're a luck-y boy! I am luck-y too! All our dreams of
cresc. poco
pp
cresc. poco
a poco
joy Seem to come true.— May-be that's — be-cause you
mf
a poco
mf


entrance Cap. Andy & Parthy
love me, May-be that's why I love you!
CAPTAIN ANDY
Why do I love you? Why do you love me? Why should there be
mf
two hap-py as we? Can you see the why or
where - fore, I should be the one you care for?

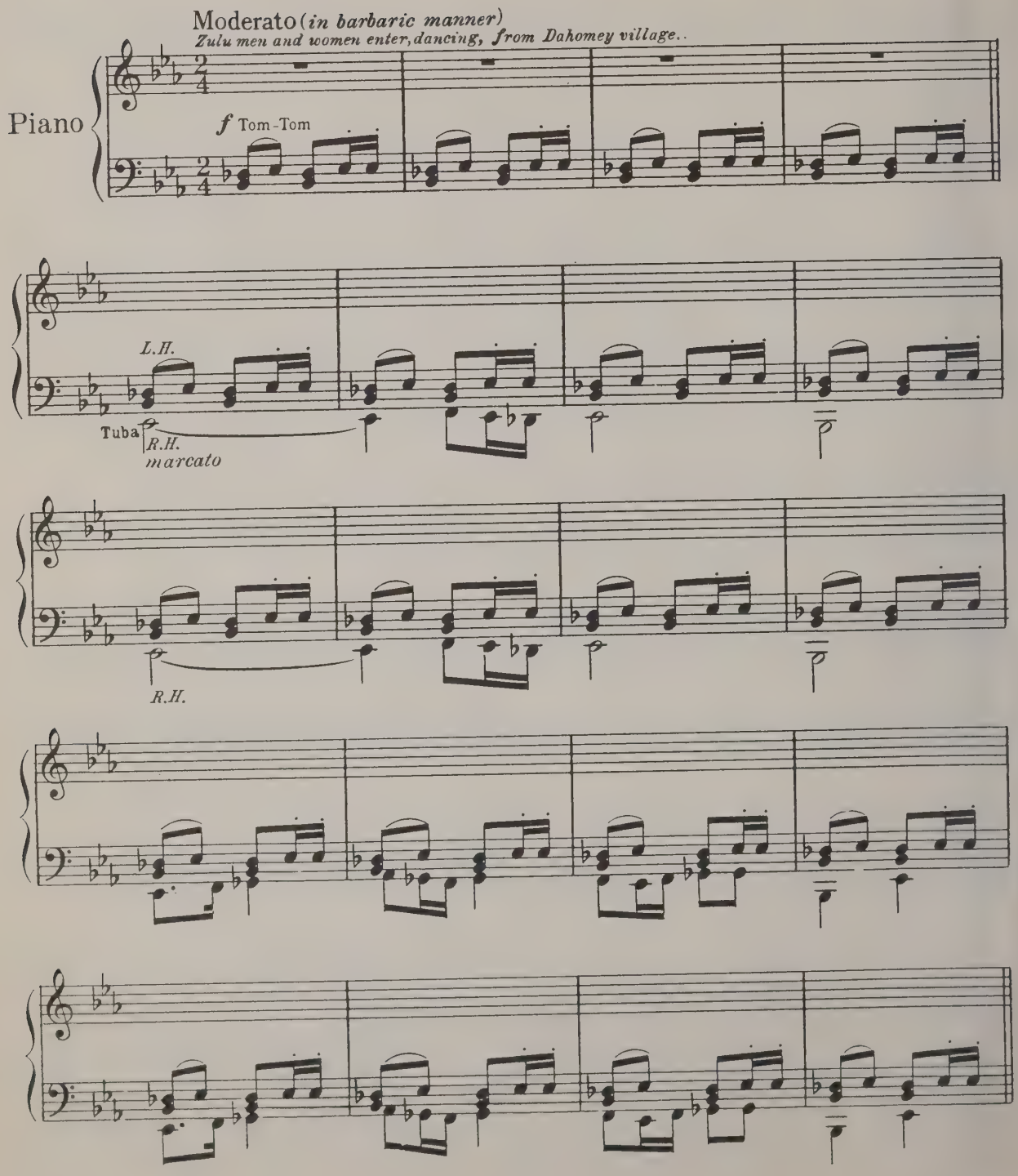

You're a luck-y boy, I am luck-y too, All our dreams of
joy seem to come true. — May-be that's — be-cause you
love me, May-be that's why I love you! —
Dance (ANDY and PARTHY)
mf

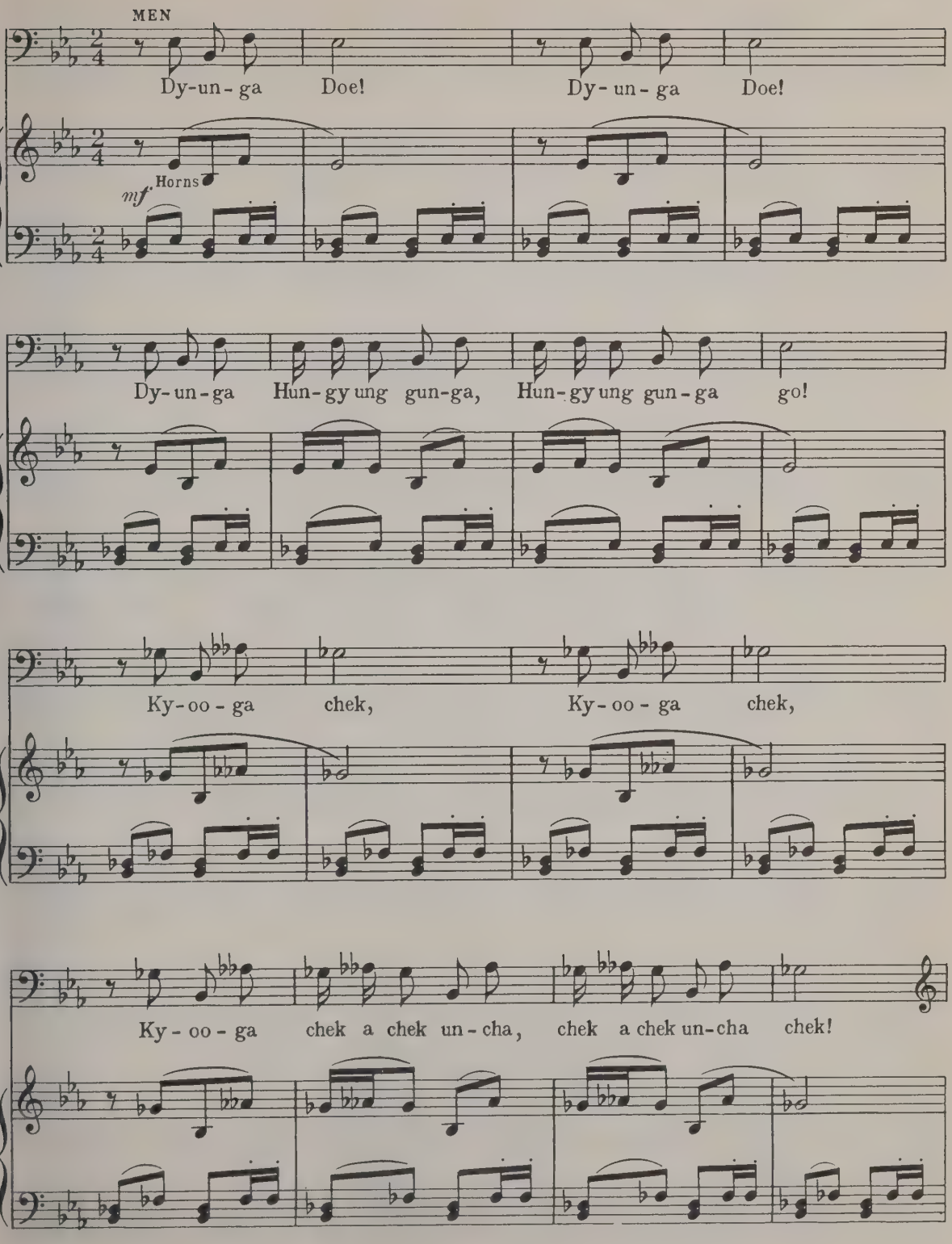

p CHORUS
You're a luck-y boy! I am luck-y too! All our dreams of
p
joy Seem to come true. May-be that's be-cause I
cresc.
f
love you! May-be that's why I love you!
f
fz

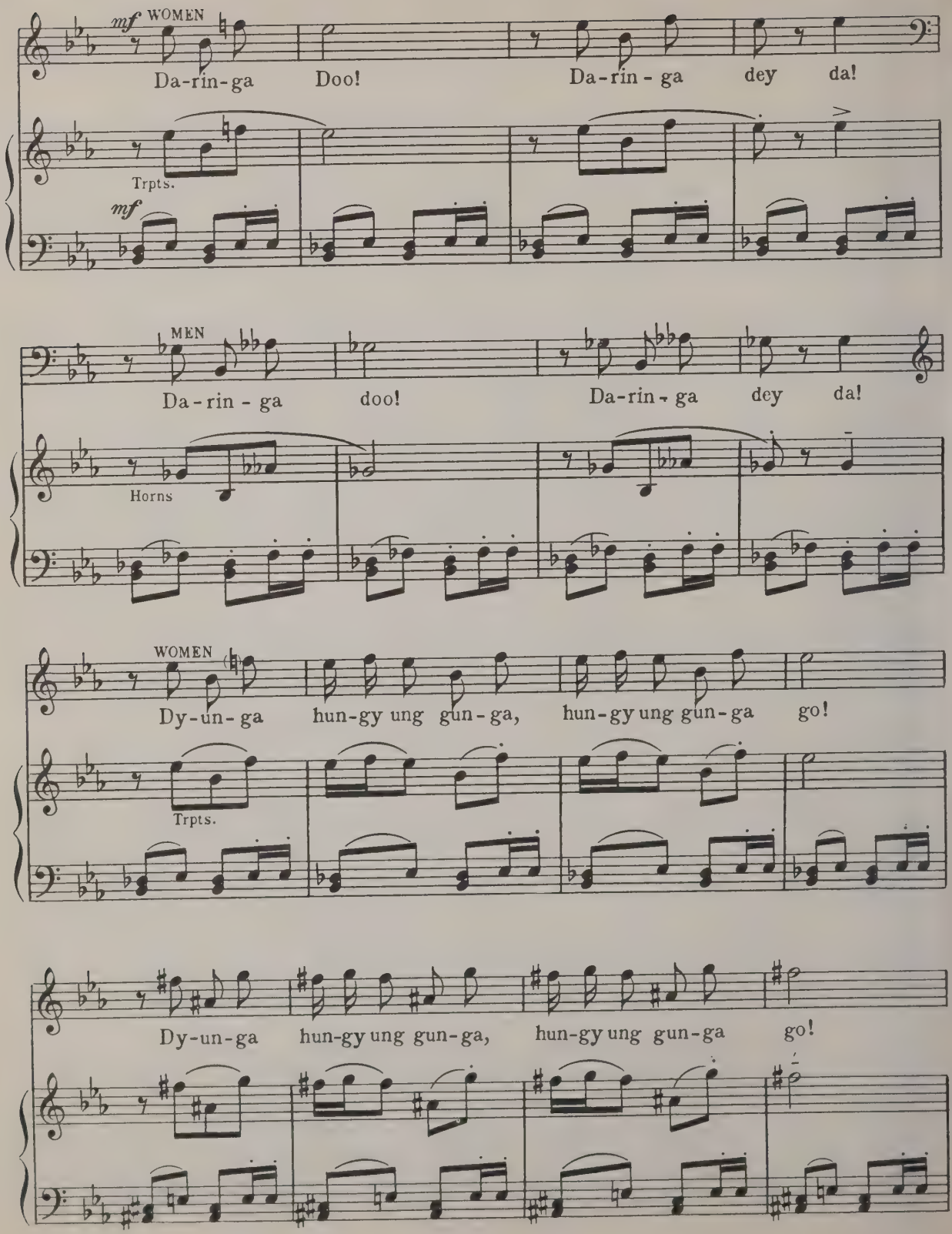
DAHOMEY

No. 21

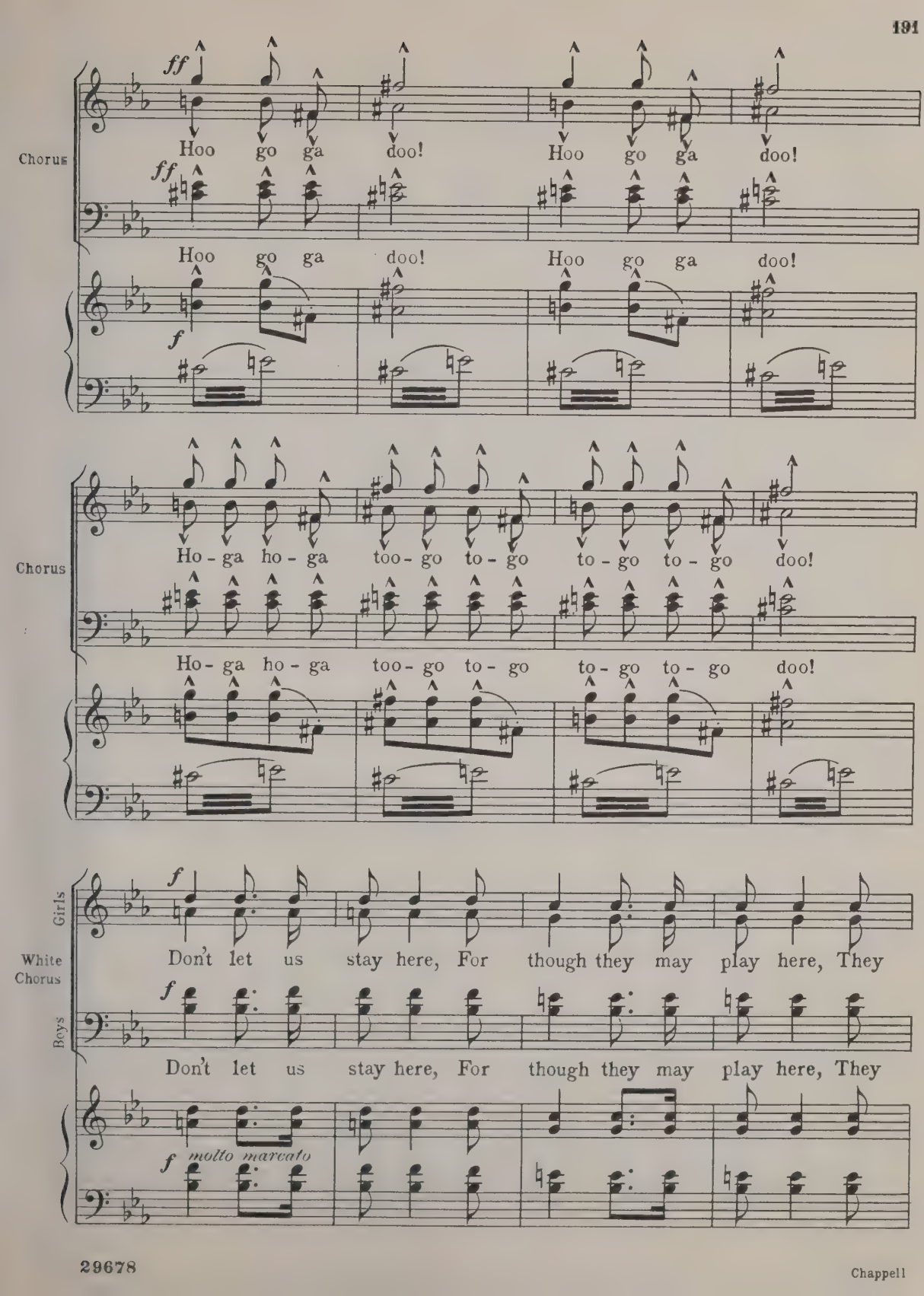
(Coloured Chorus)

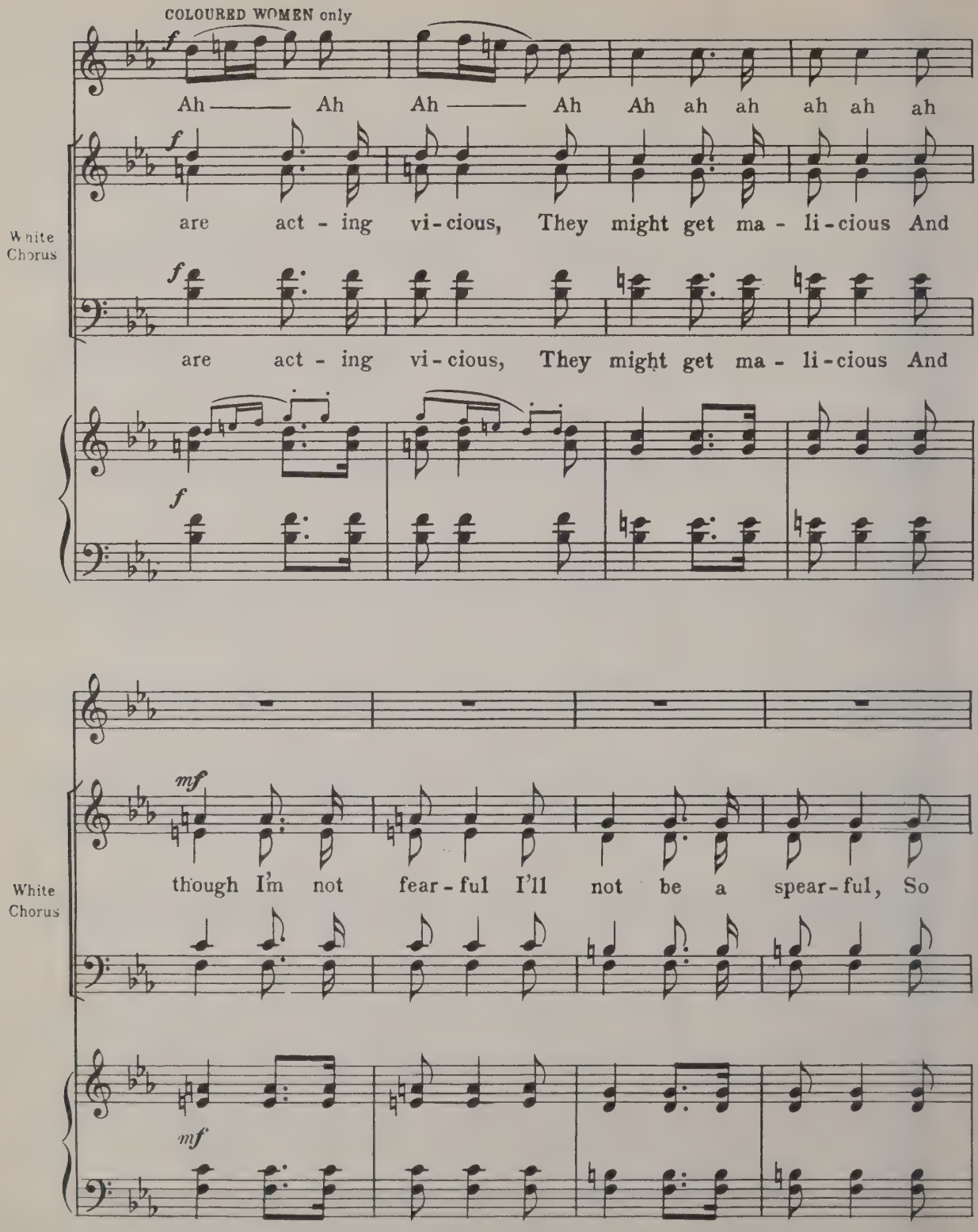


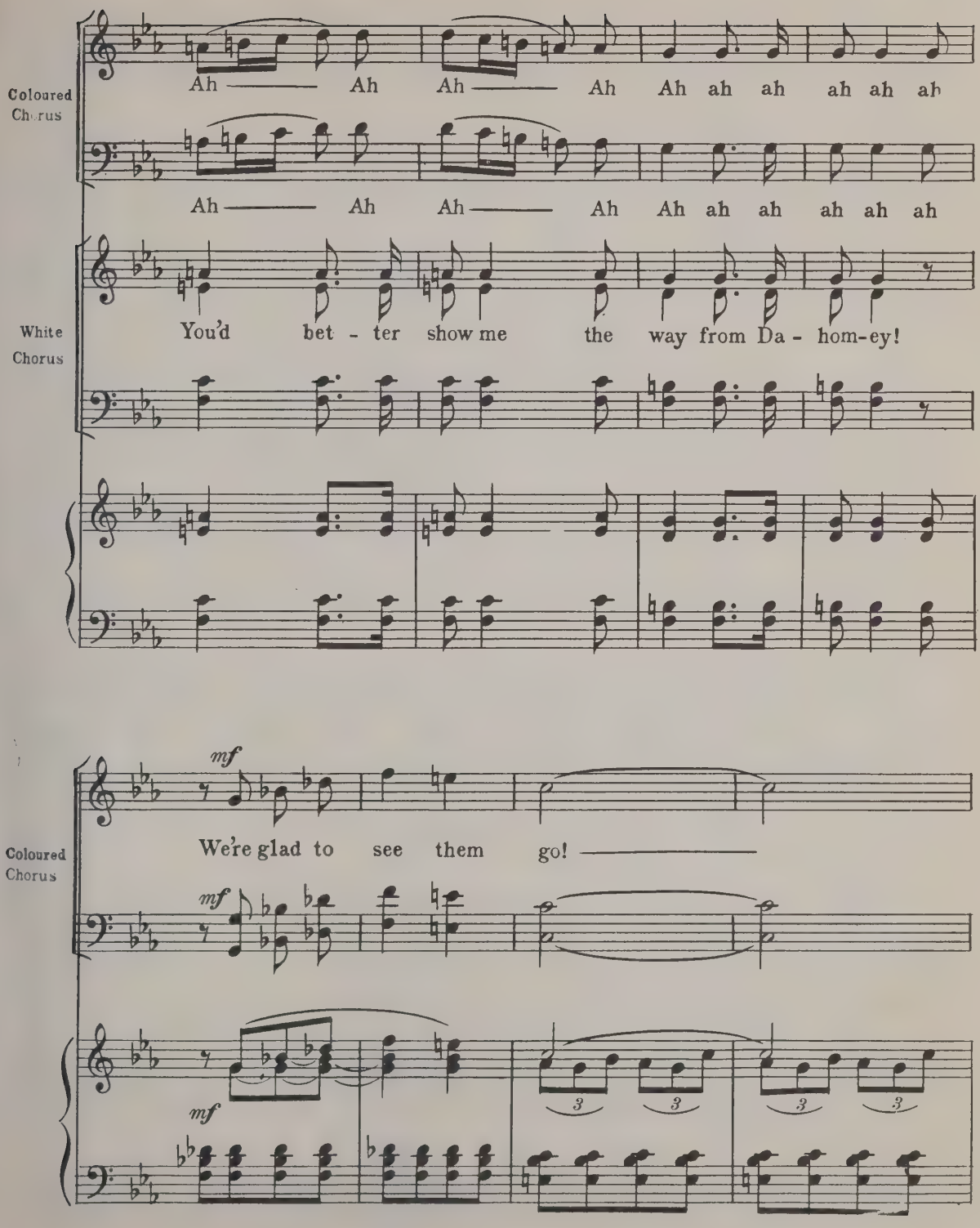

MEN
Dy-un-ga Doe! Dy-un-ga Doe!
mf. Horns
Dy-un-ga Hun-gy ung gun-ga, Hun-gy ung gun-ga go!
Ky-oo-ga chek, Ky-oo-ga chek,
Ky-oo-ga chek a chek un-cha, chek a chek un-cha chek!

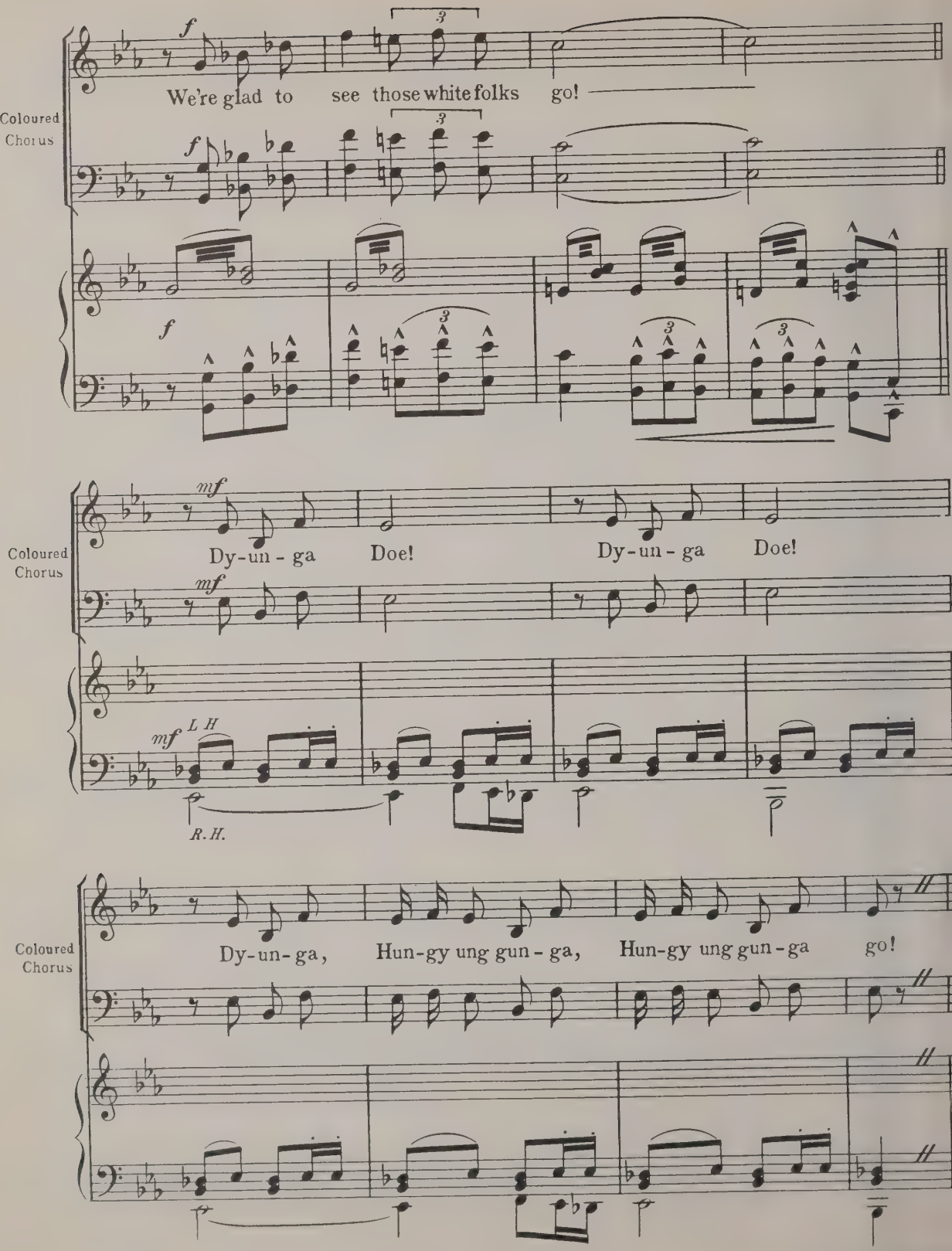

mf WOMEN
Da-rin-ga Doo! Da-rin-ga dey da!
Trpts.
mf
MEN
Da-rin-ga doo! Da-rin-ga dey da!
Horns
WOMEN
Dy-un-ga hun-gy ung gun-ga, hun-gy ung gun-ga go!
Trpts.
Dy-un-ga hun-gy ung gun-ga, hun-gy ung gun-ga go!

Chappell

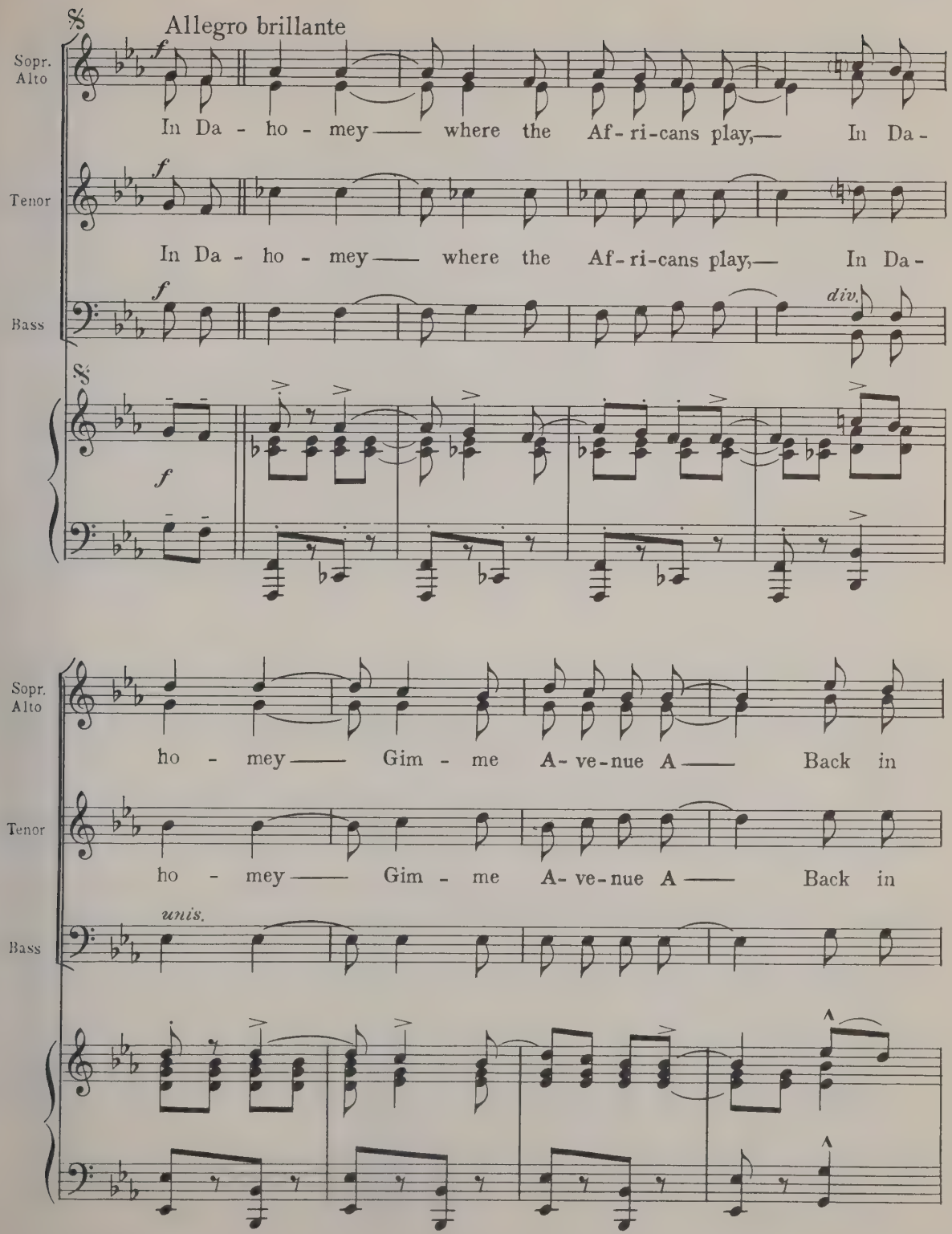

Chorus
ff
Hoo go ga doo! Hoo go ga doo!
ff
Hoo go ga doo! Hoo go ga doo!
f
Chorus
Ho - ga ho - ga too - go to - go to - go to - go doo!
Ho - ga ho - ga too - go to - go to - go to - go doo!
Girls
White Chorus
Boys
f
Don't let us stay here, For though they may play here, They
f
Don't let us stay here, For though they may play here, They
f molto marcato

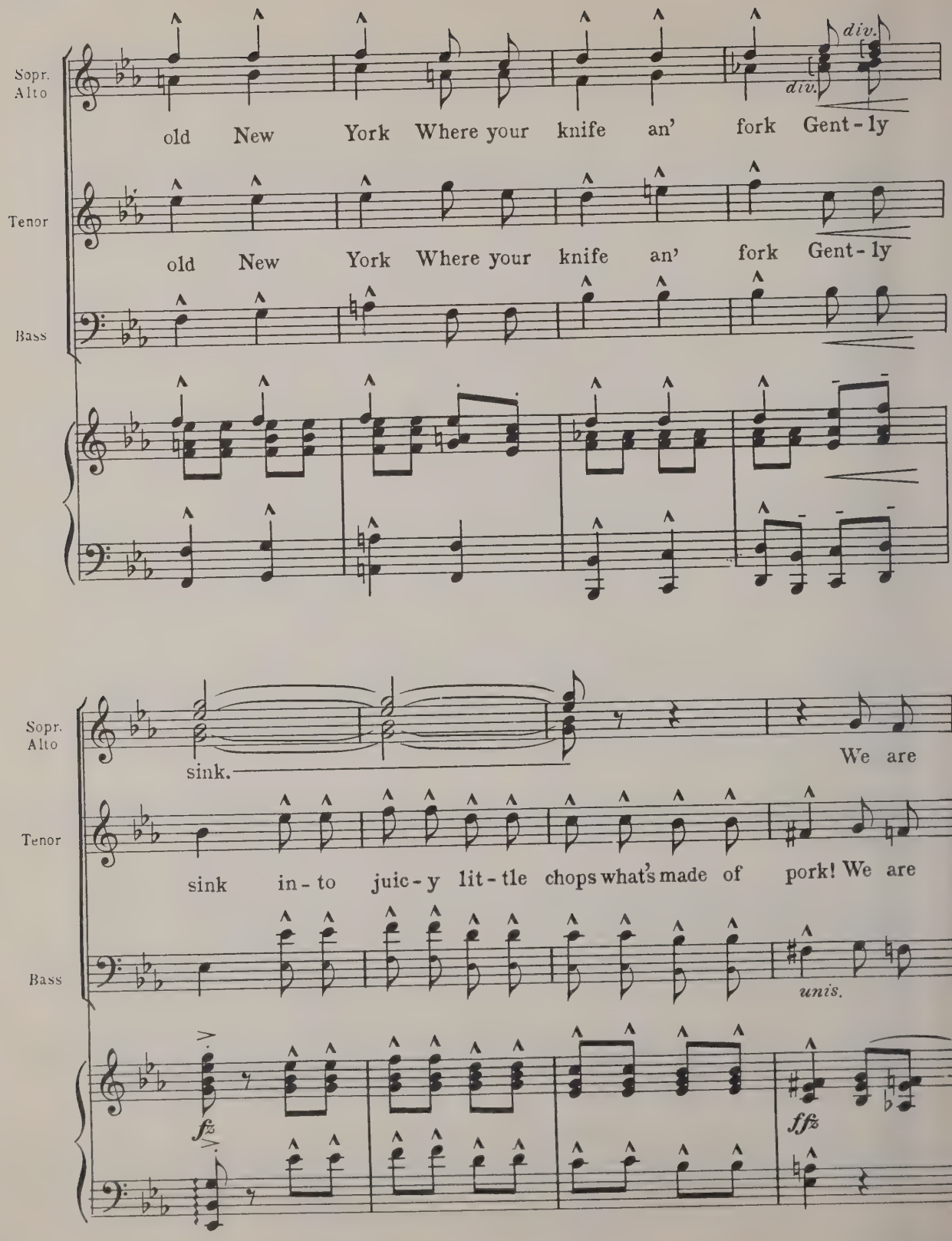

COLOURED WOMEN only
Ah —— Ah Ah —— Ah Ah ah ah ah ah ah
are act - ing vi - cious, They might get ma - li - cious And
White Chorus
are act - ing vi - cious, They might get ma - li - cious And
though I'm not fear - ful I'll not be a spear - ful, So
White Chorus


Coloured Chorus
Ah — Ah Ah — Ah Ah ah ah ah ah ah
Ah — Ah Ah — Ah Ah ah ah ah ah ah
White Chorus
You'd bet - ter show me the way from Da - hom-ey!
mf
We're glad to see them go! —
mf
mf
3
3
3
3

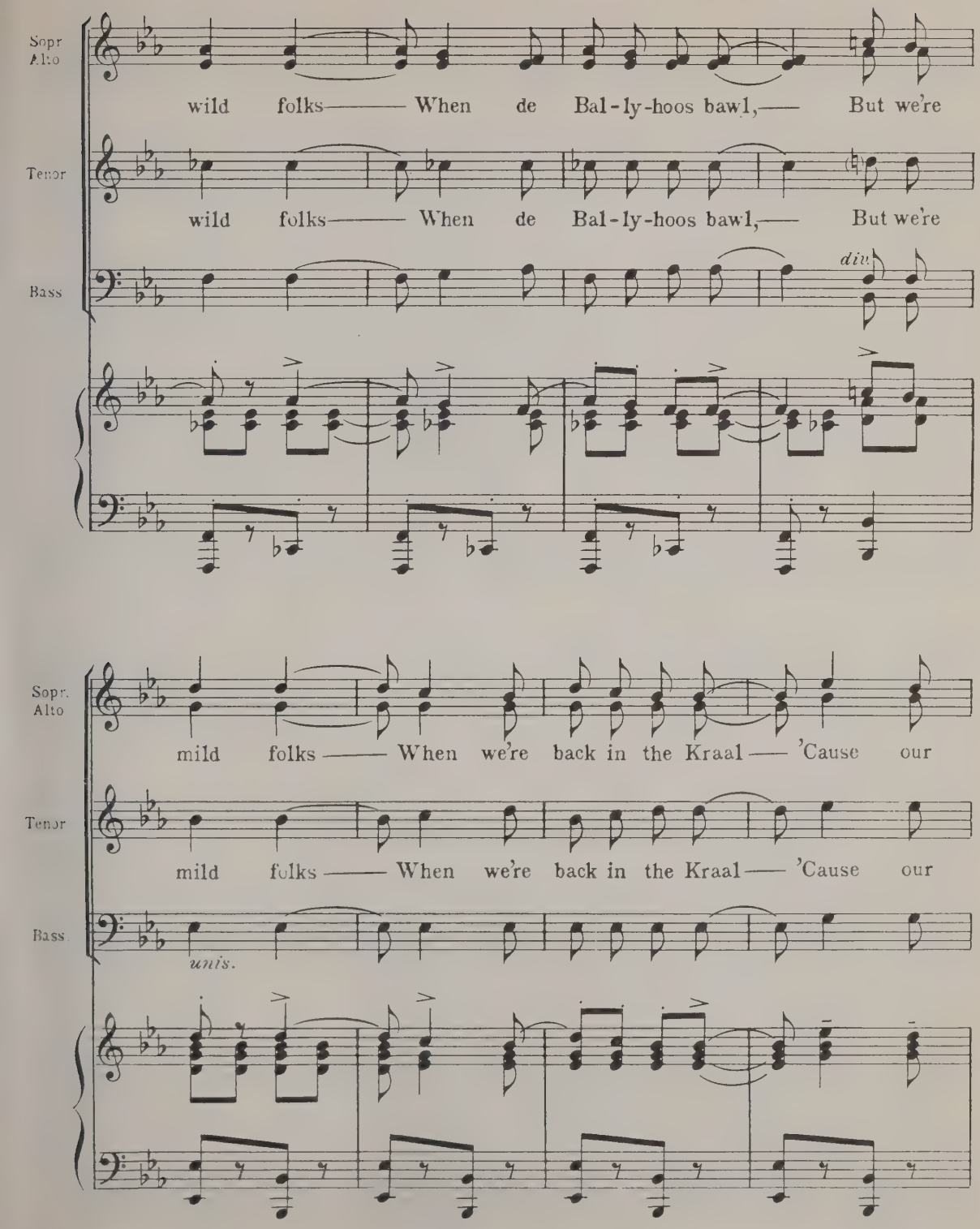

Coloured Chorus
We're glad to see those white folks go!
Coloured Chorus
Dy-un-ga Doe! Dy-un-ga Doe!
L H
R.H.
Coloured Chorus
Dy-un-ga, Hun-gy ung gun-ga, Hun-gy ung gun-ga go!

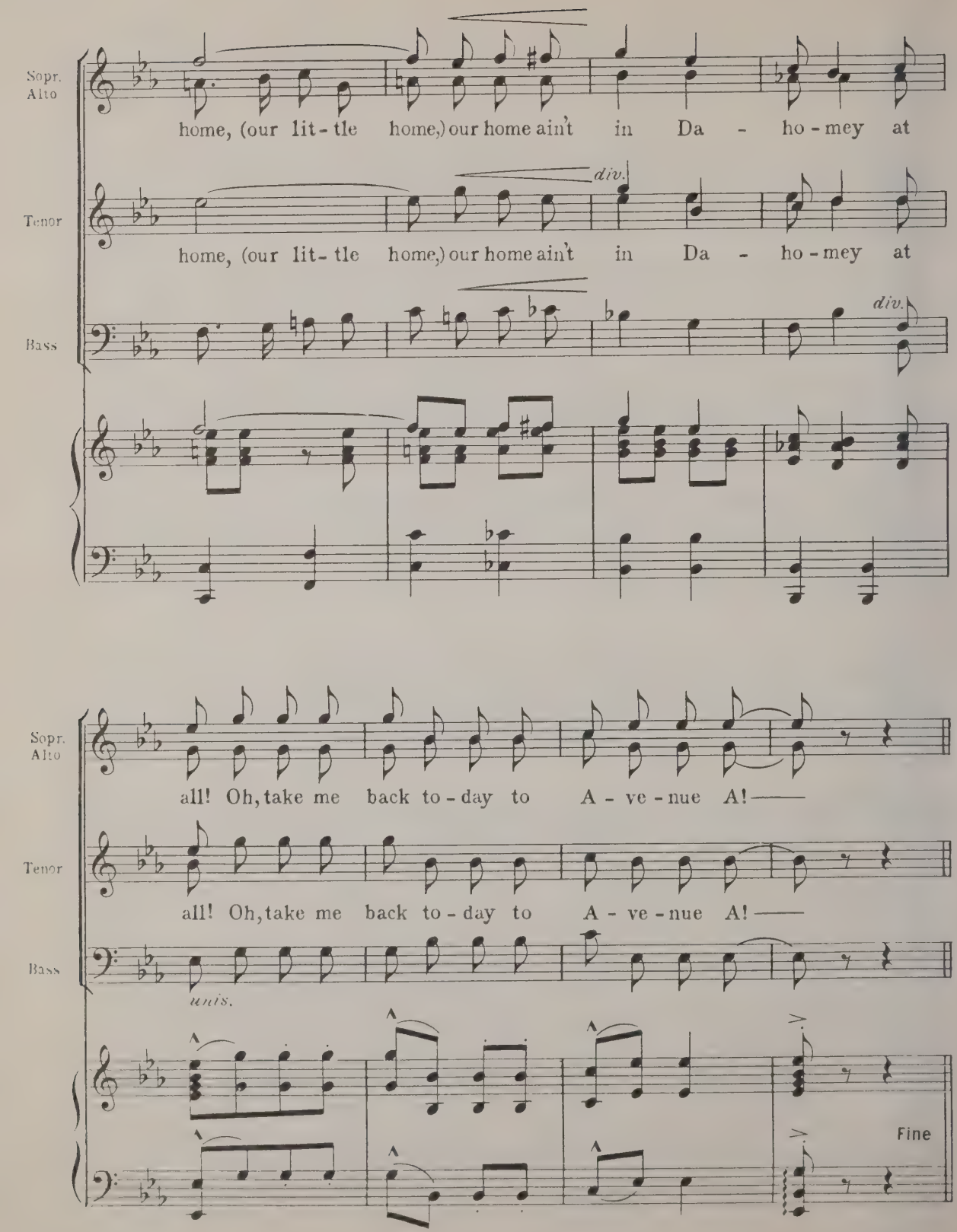
Chappell

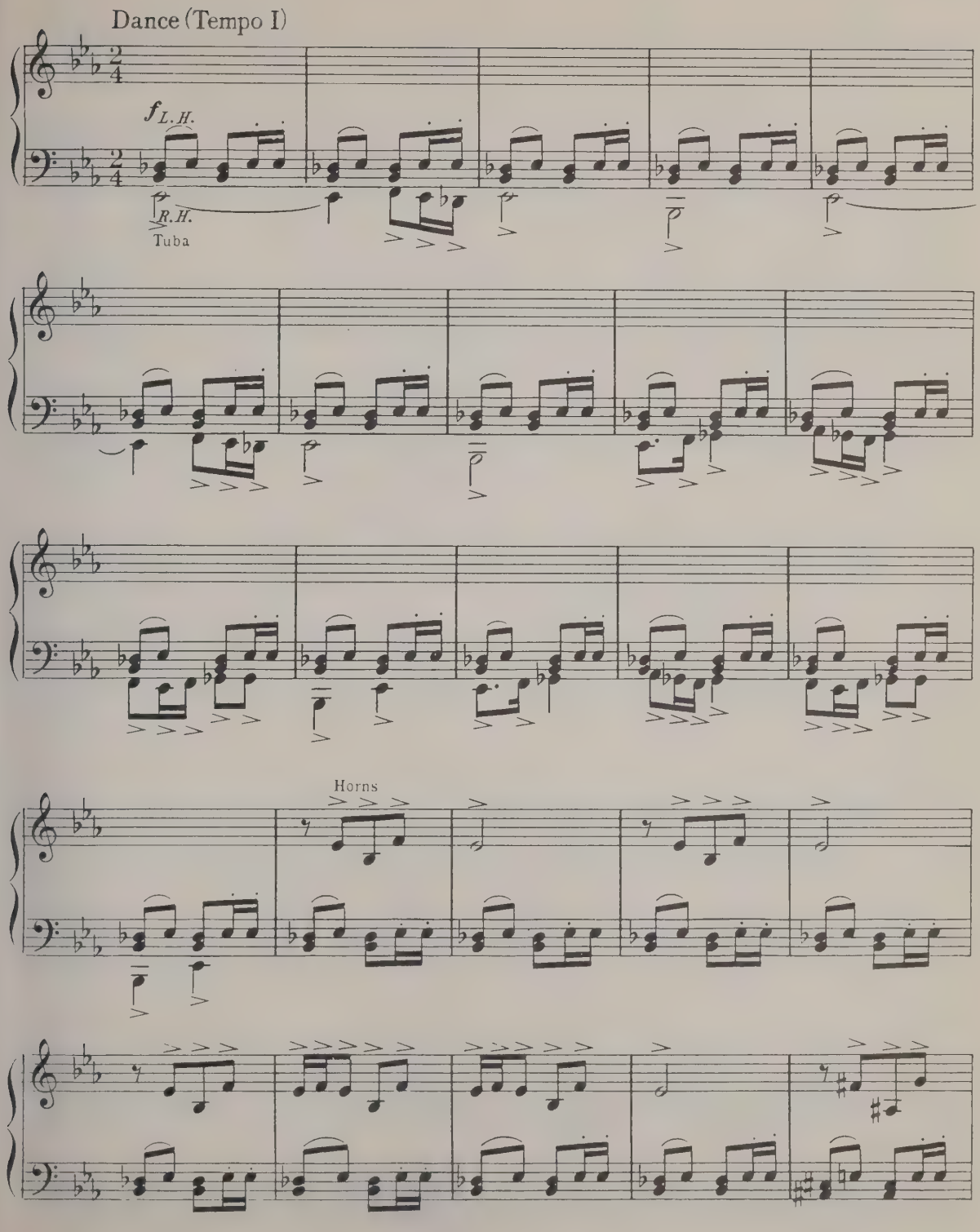

Allegro brillante
Sopr. Alto
Tenor
Bass
In Da - ho - mey —— where the Af - ri-cans play,— In Da -
In Da - ho - mey —— where the Af - ri-cans play,— In Da -
div.
ho - mey —— Gim - me A - ve-nue A —— Back in
ho - mey —— Gim - me A - ve-nue A —— Back in
unis.

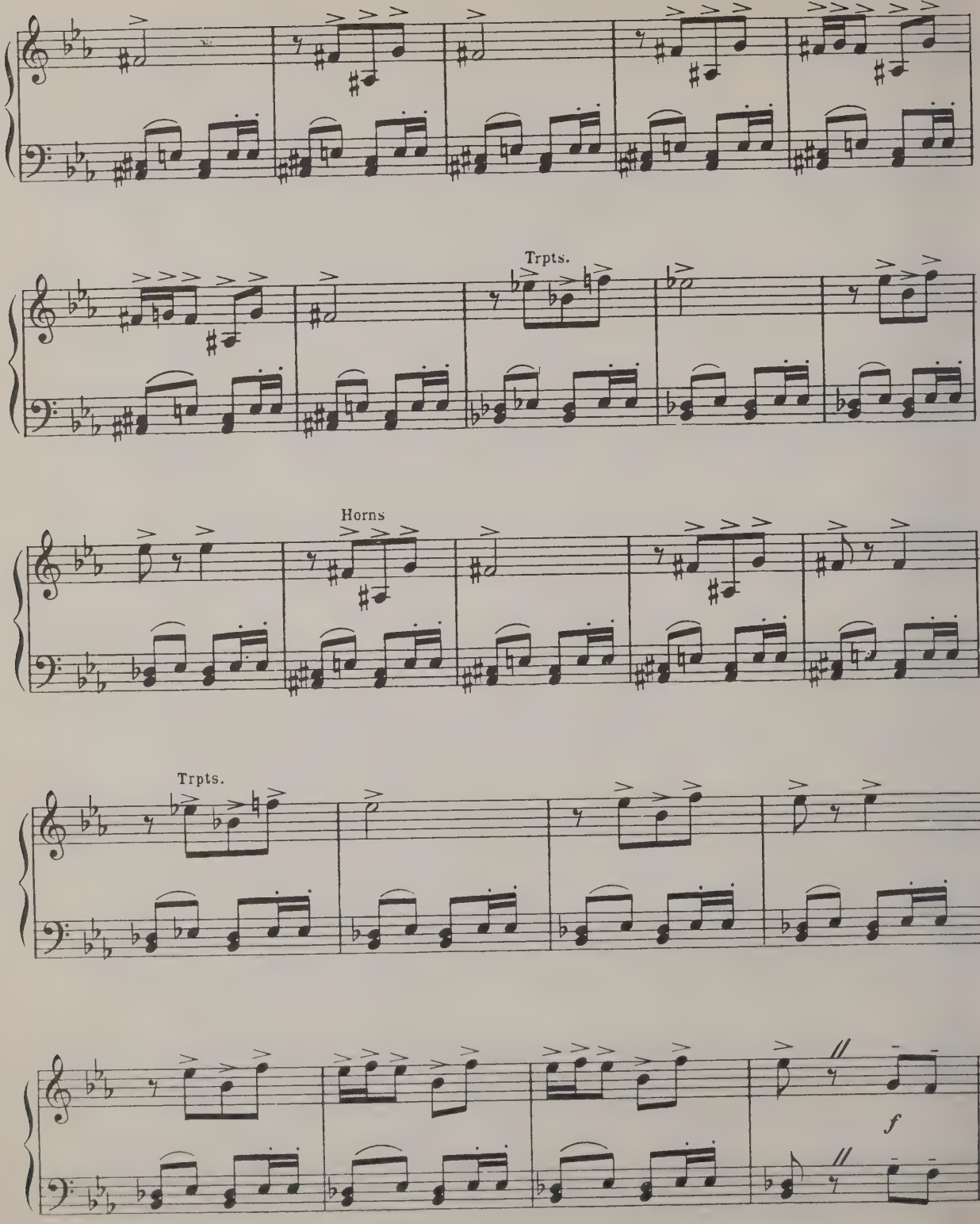

Sopr.
Alto
Tenor
Bass
old New York Where your knife an' fork Gent-ly
div.
div.
old New York Where your knife an' fork Gent-ly
sink.
We are
sink in-to juic-y lit-tle chops what's made of pork! We are
unis.
fz
ffz

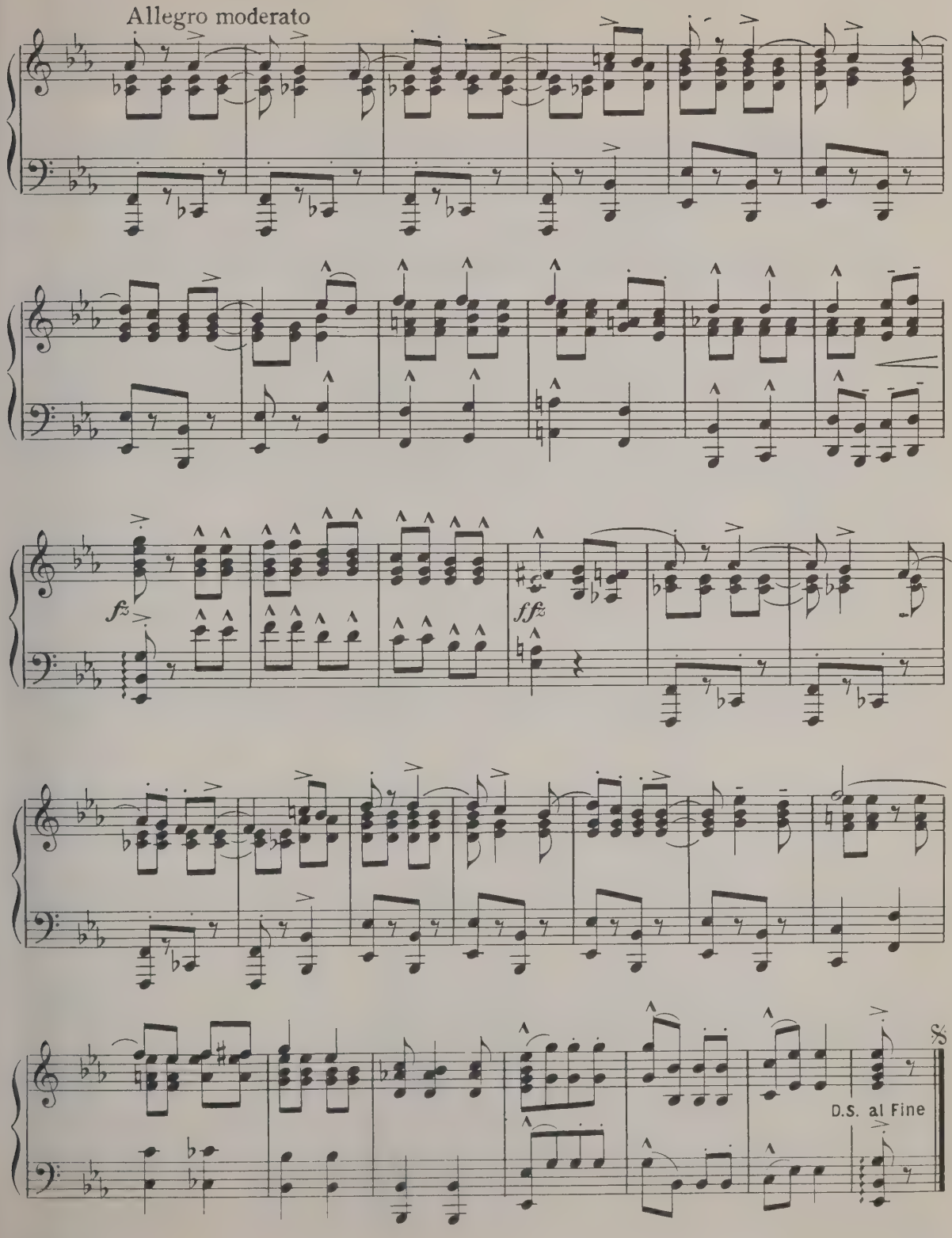
Chappell


Sopr
Alto
wild folks—— When de Bal-ly-hoos bawl,— But we're
Tenor
wild folks—— When de Bal-ly-hoos bawl,— But we're
Bass
div.
Sopr.
Alto
mild folks —— When we're back in the Kraal —— 'Cause our
Tenor
mild folks —— When we're back in the Kraal —— 'Cause our
Bass
unis.


Sopr.
Alto
home, (our lit-tle home,) our home ain't in Da - ho-mey at
Tenor
div.
home, (our lit-tle home,) our home ain't in Da - ho-mey at
Bass
div.
Sopr.
Alto
all! Oh, take me back to-day to A - ve-nue A! ——
Tenor
all! Oh, take me back to-day to A - ve-nue A! ——
Bass
unis.
Fine


Dance (Tempo I)
f L.H.
R.H.
Tuba
Horns

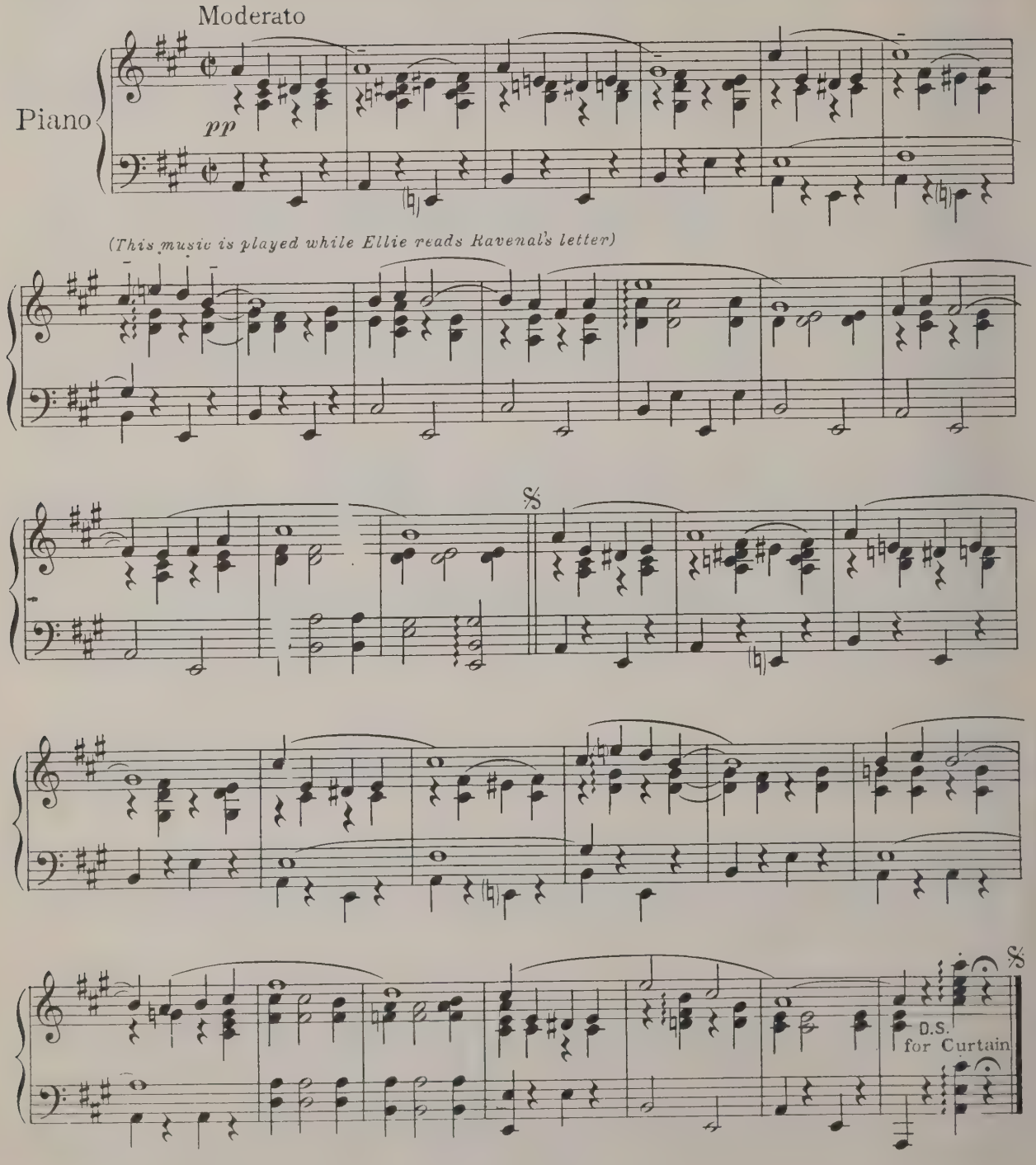

Trpts.
Horns
Trpts.
f


Allegro moderato
fz
ff
D.S. al Fine

Scene II

A Room On Ontario Street In Chicago

No. 22



Scene III

Rehearsal Room Of The Trocadero Music Hall

No. 23

BILL

(Julie)

Words by
P. G. WODEHOUSE and
OSCAR HAMMERSTEIN IInd

Andante moderato

VOICE

Piano

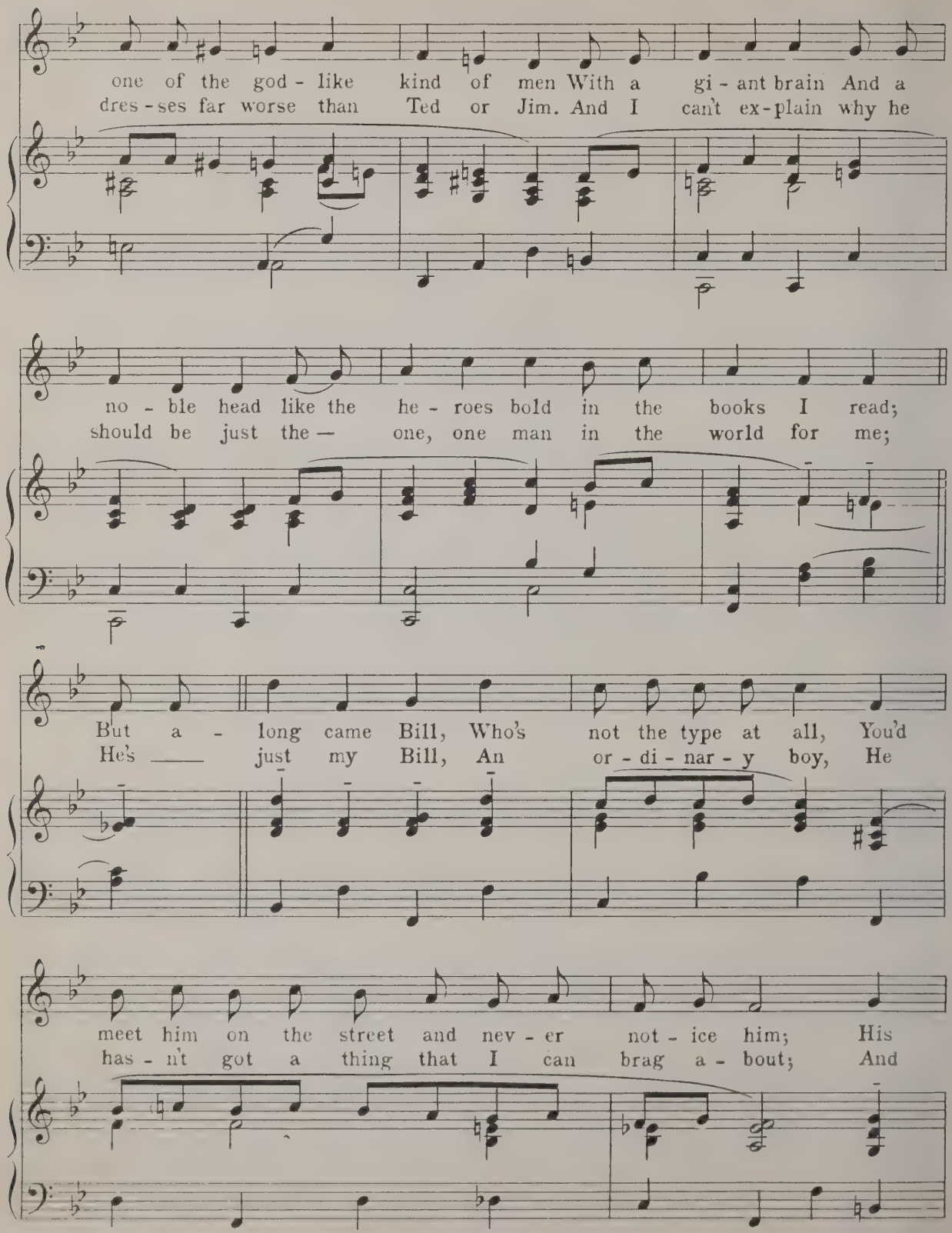
p sostenuto

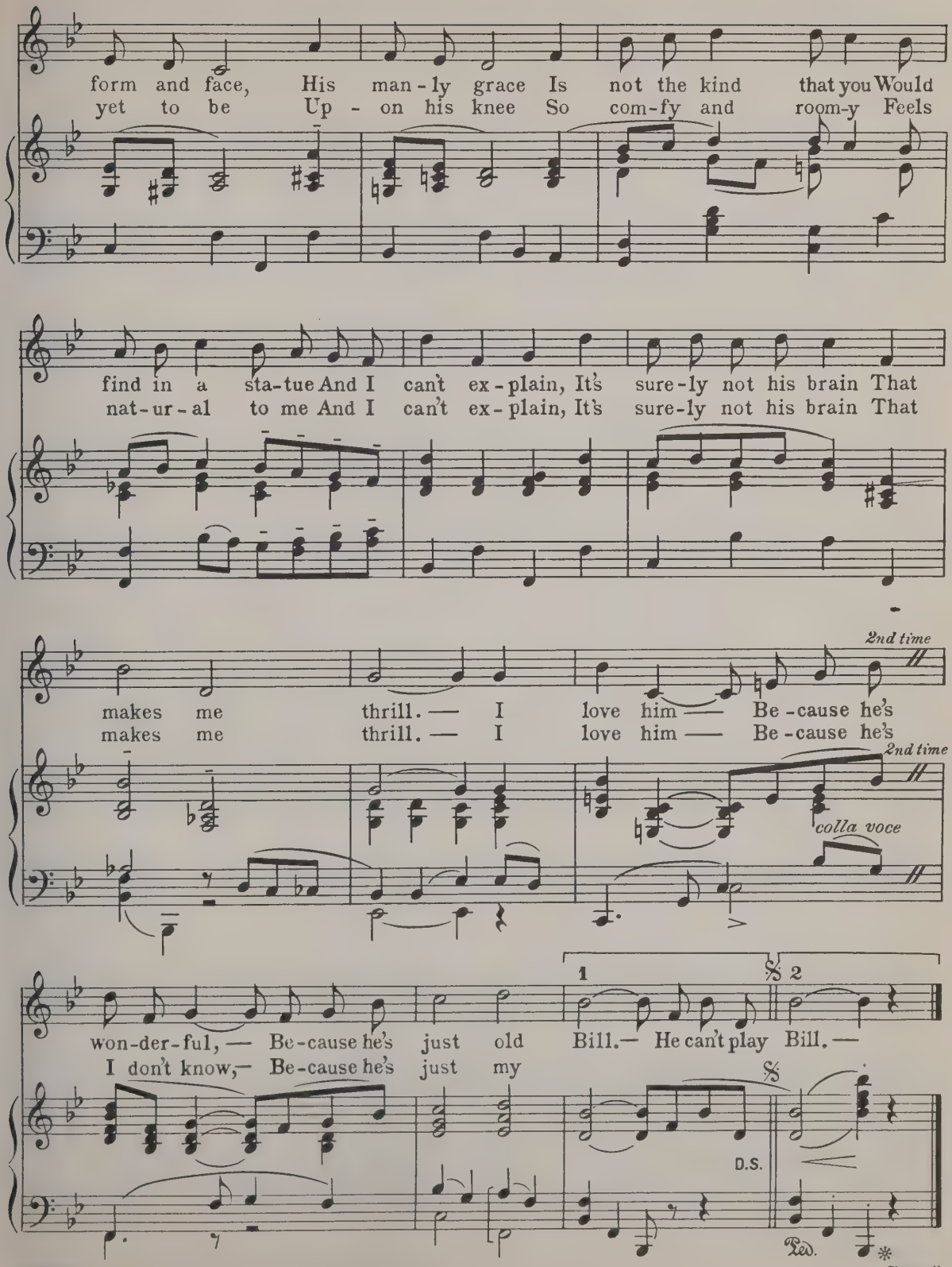
I used to dream that I would dis- cov - er,— The per-fect lov - er, some day. I knew I'd re-cog-
golf, or ten-nis or po - lo,— Or sing a so - lo, or row. He is not half as

mf *p*

Ped.

nize him If ev - er he came 'round my way. I al - ways used to fan - cy then He'd be
hand - some As doz - ens of men that I know. He is not tall and straight and slim, And he

Chappell

one of the god - like kind of men With a gi - ant brain And a
dres - ses far worse than Ted or Jim. And I can't ex - plain why he
no - ble head like the he - roes bold in the books I read;
should be just the — one, one man in the world for me;
But a - long came Bill, Who's not the type at all, You'd
He's ___ just my Bill, An or - di - nar - y boy, He
meet him on the street and nev - er not - ice him; His
has - n't got a thing that I can brag a - bout; And

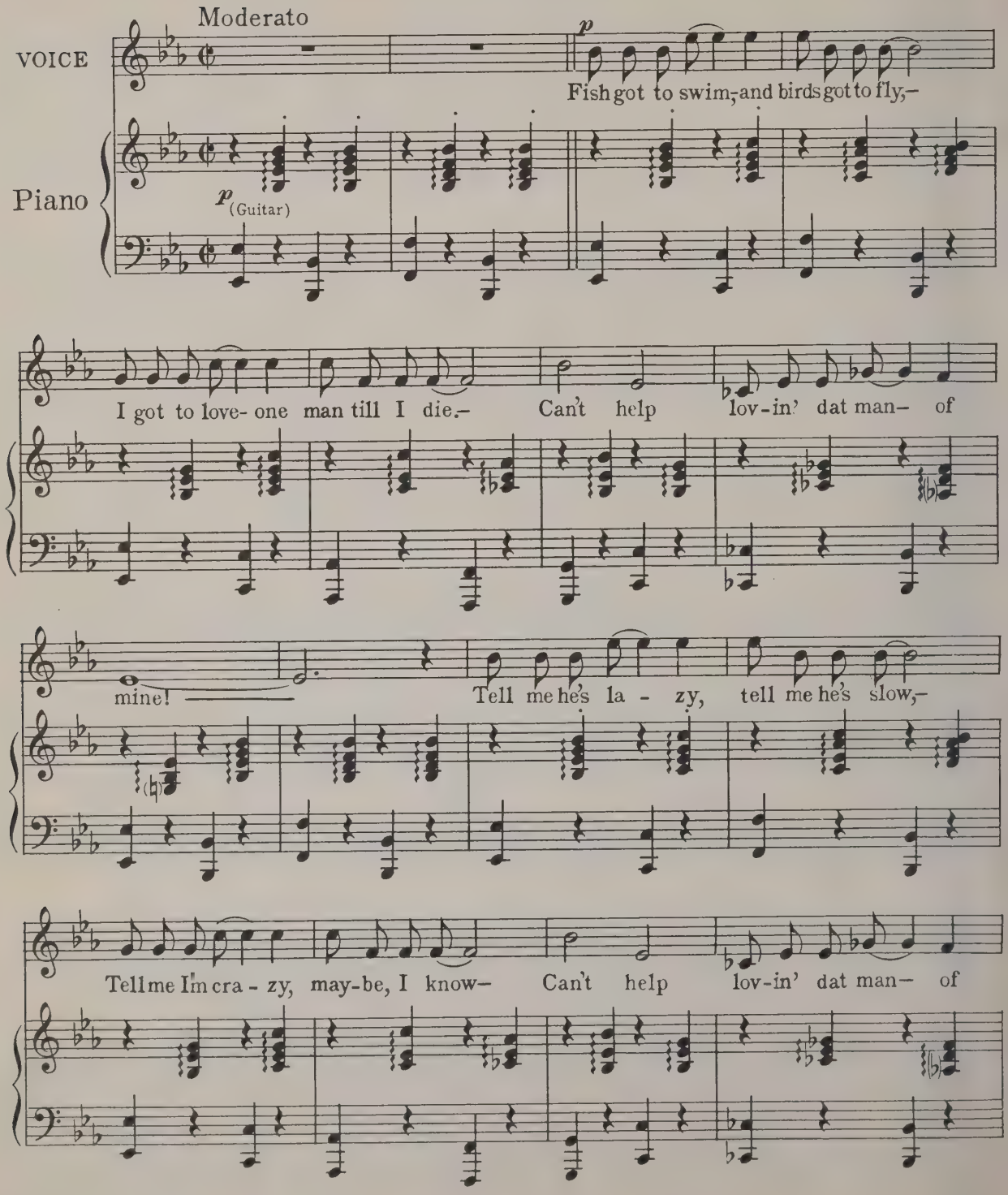

form and face, His man-ly grace Is not the kind that you Would
yet to be Up-on his knee So com-fy and room-y Feels
find in a sta-tue And I can't ex-plain, It's sure-ly not his brain That
nat-ur-al to me And I can't ex-plain, It's sure-ly not his brain That
2nd time
makes me thrill. — I love him — Be-cause he's
makes me thrill. — I love him — Be-cause he's
2nd time
colla voce
1
2
won-der-ful, — Be-cause he's just old Bill. — He can't play Bill. —
I don't know, — Be-cause he's just my
D.S.
Ped.

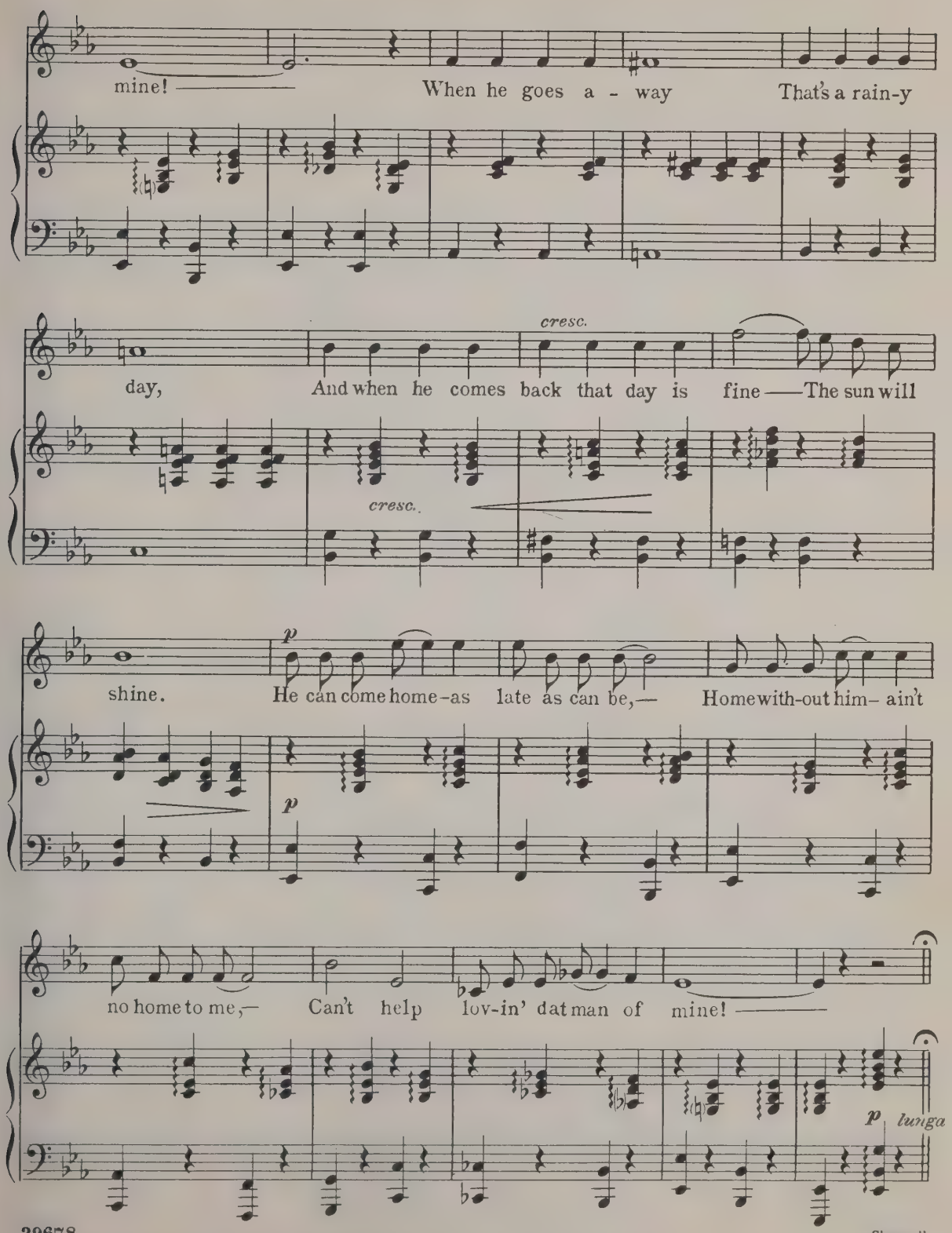
Chappell

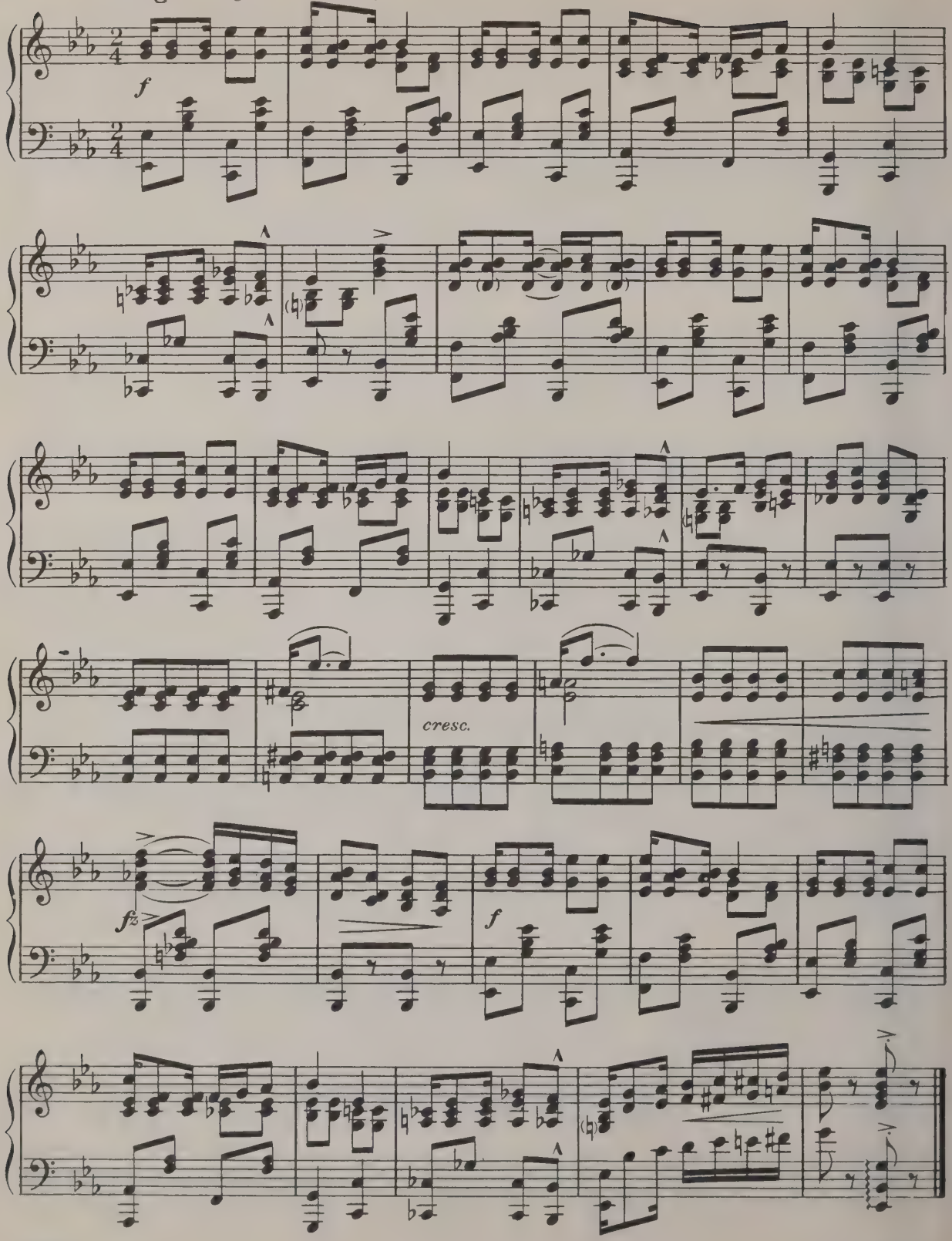
No. 24

Can't Help Lovin' Dat Man (Reprise)

(Magnolia)


Moderato
VOICE
Piano
p
(Guitar)
p
Fish got to swim, and birds got to fly,–
I got to love- one man till I die.– Can't help lov-in' dat man– of
mine!
Tell me he's la - zy, tell me he's slow,–
Tell me I'm cra - zy, may-be, I know– Can't help lov-in' dat man– of

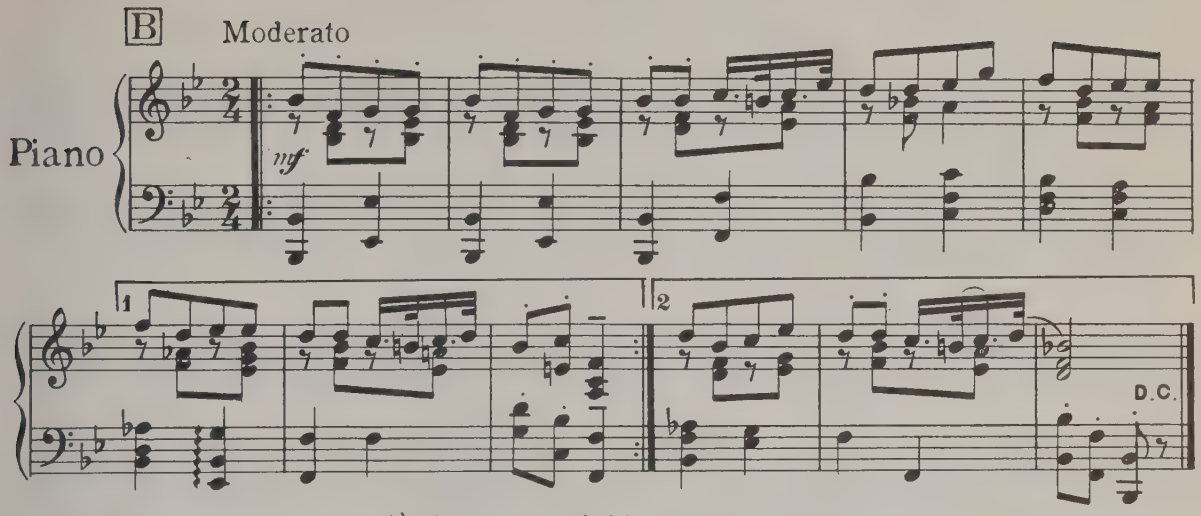

mine! When he goes a - way That's a rain-y
cresc.
day, And when he comes back that day is fine — The sun will
cresc.
p
shine. He can come home - as late as can be, — Home with-out him - ain't
p
no home to me, — Can't help lov-in' dat man of mine!
p lunga


Allegro
Magnolia tries and fails to sing in this tempo.
f
cresc.
fz
f

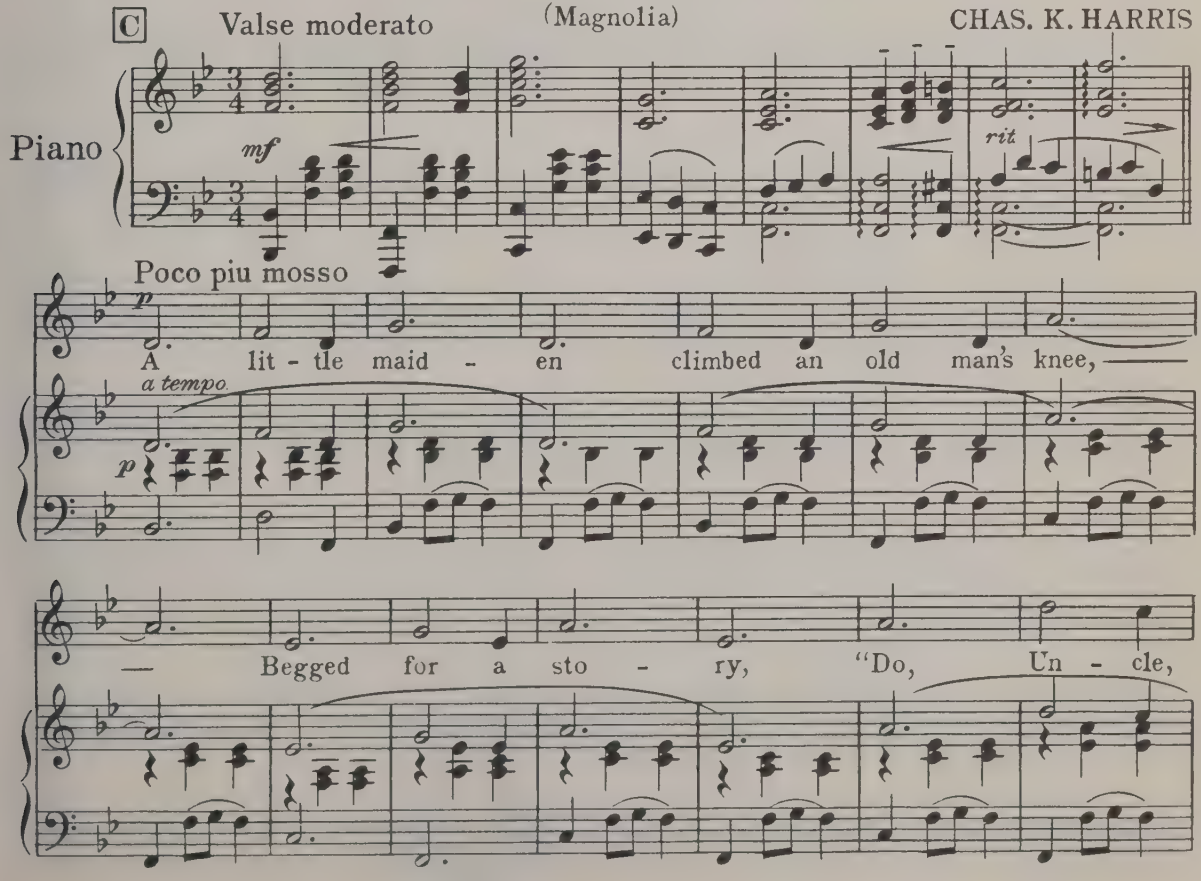
Scene IV

Trocadero Music Hall

Captain Andy's Entrance



*) After The Ball



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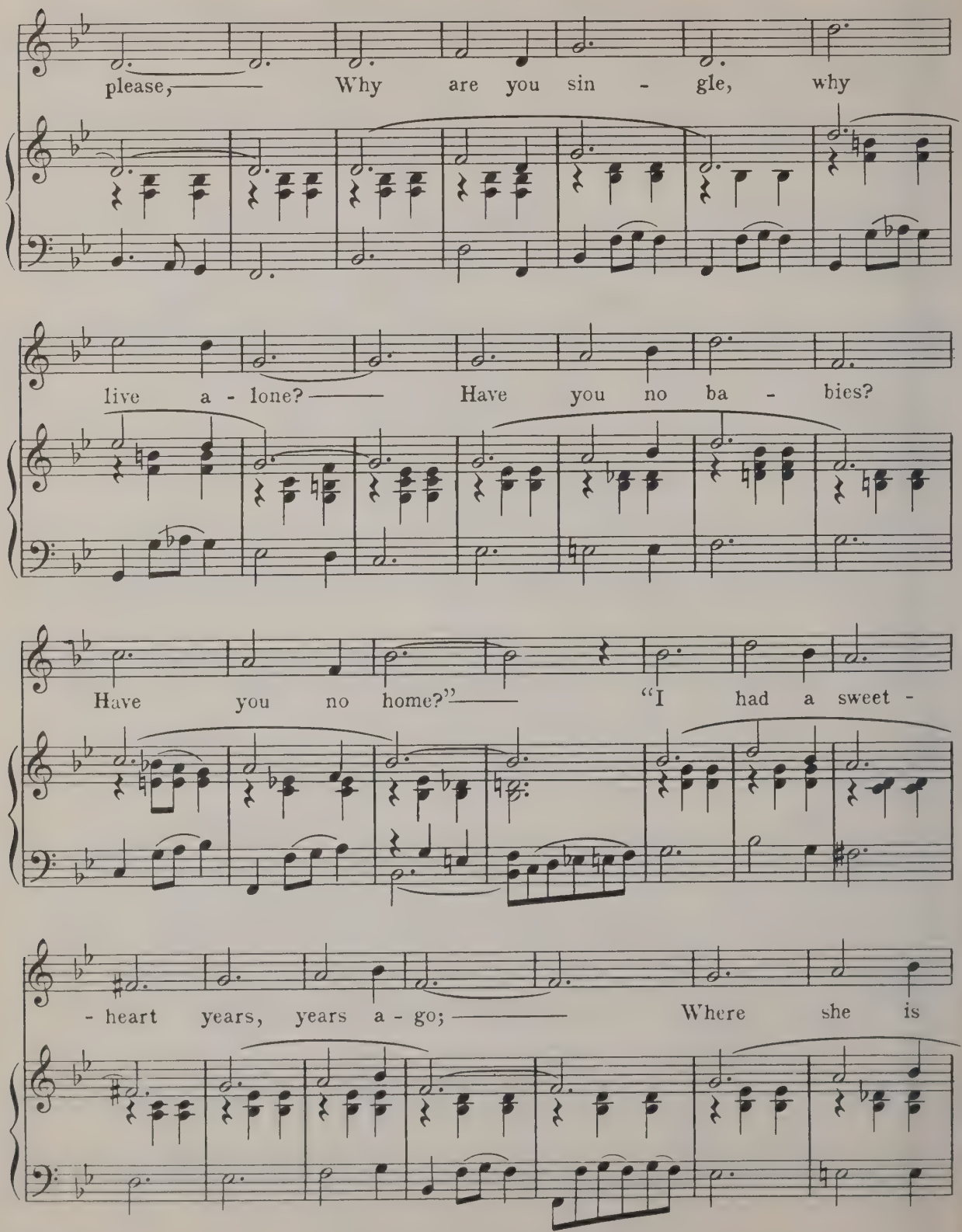
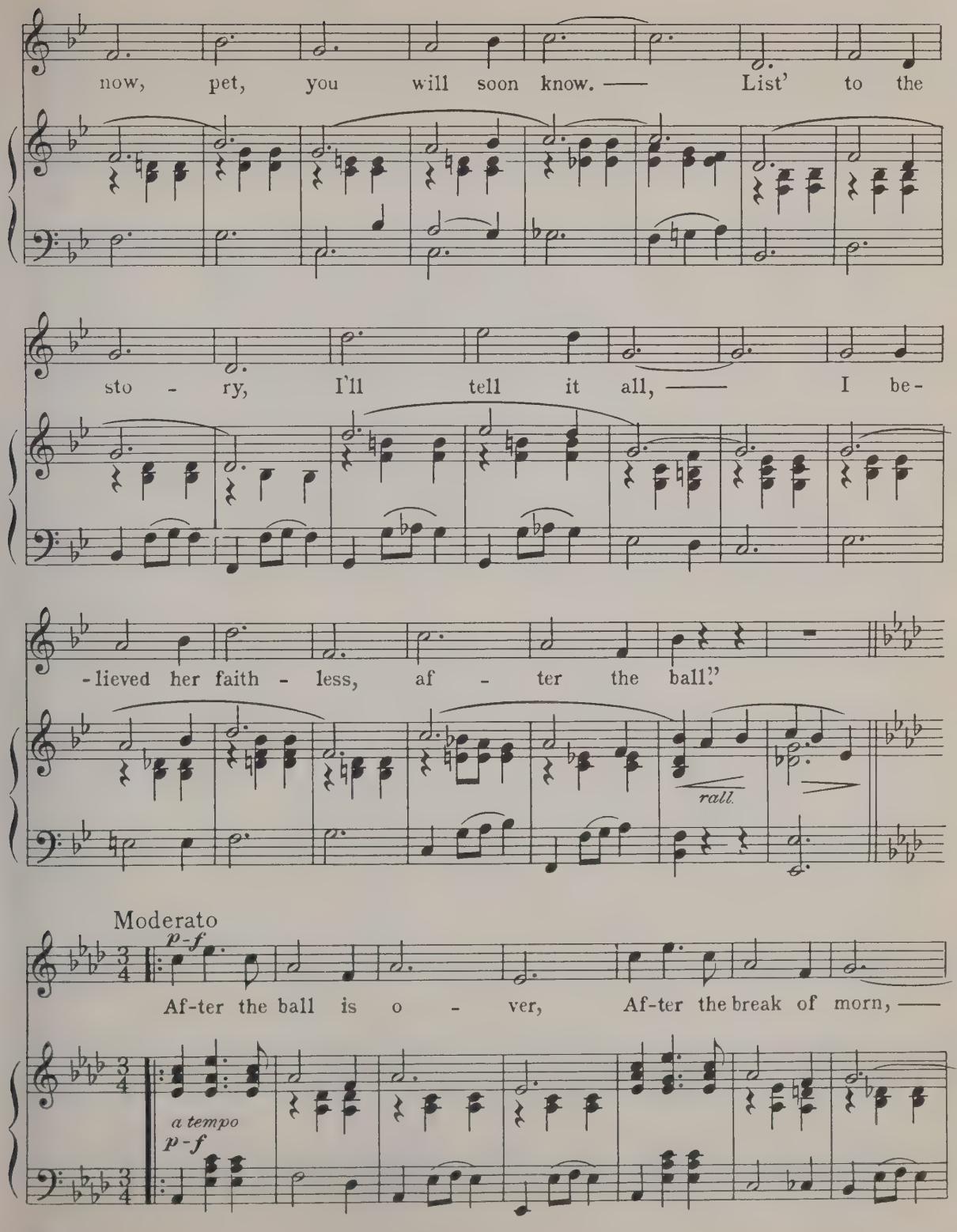
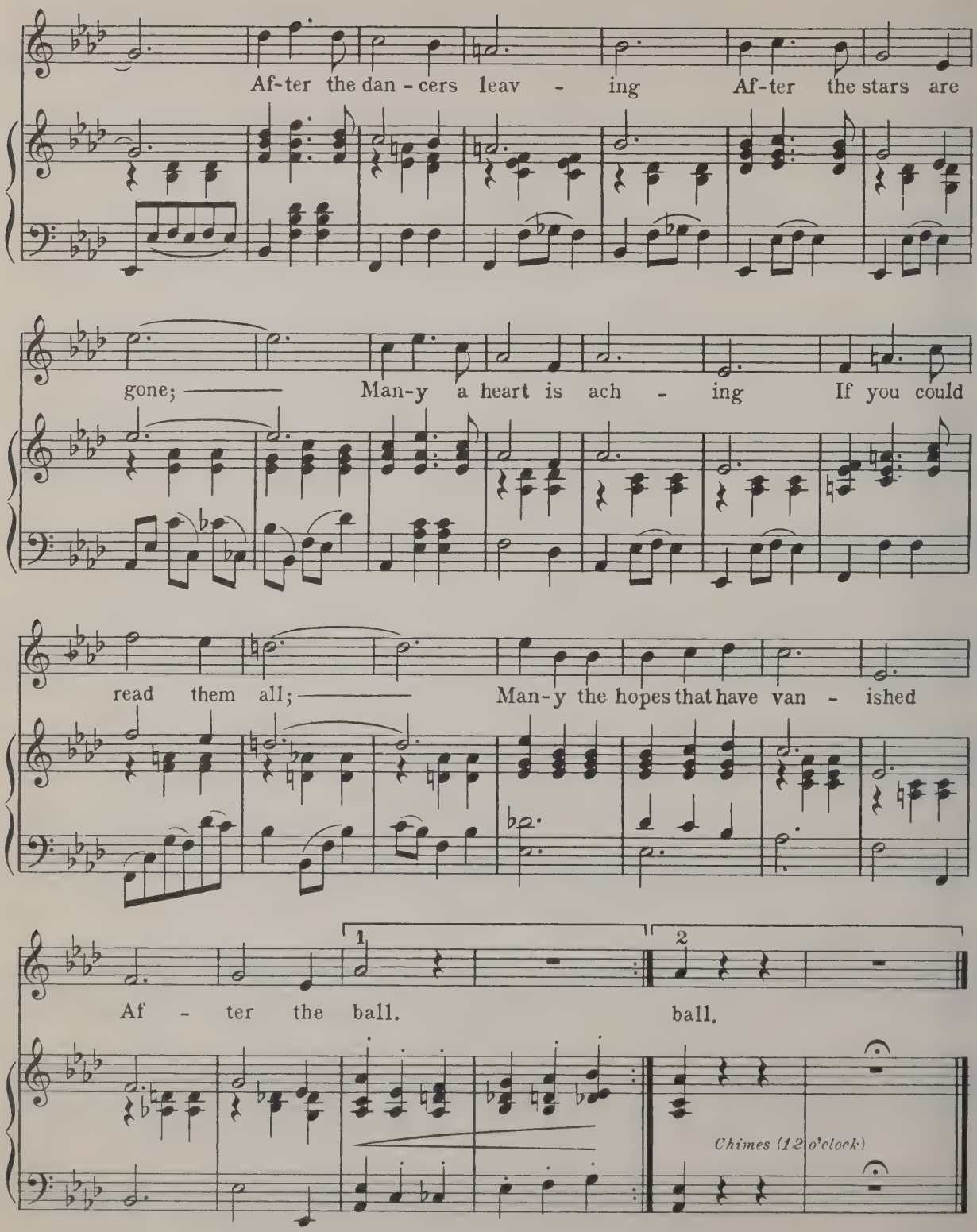

please, —— Why are you sin - gle, why
live a - lone? —— Have you no ba - bies?
Have you no home?" —— "I had a sweet -
- heart years, years a - go; —— Where she is


now, pet, you will soon know. — List' to the
sto - ry, I'll tell it all, — I be-
-lieved her faith - less, af - ter the ball."
rall.
Moderato
p-f
Af-ter the ball is o - ver, Af-ter the break of morn, —
a tempo
p-f


Af-ter the dan-cers leav - ing Af-ter the stars are
gone; Man-y a heart is ach - ing If you could
read them all; Man-y the hopes that have van - ished
1
2
Af - ter the ball.
ball.
Chimes (12 o'clock)

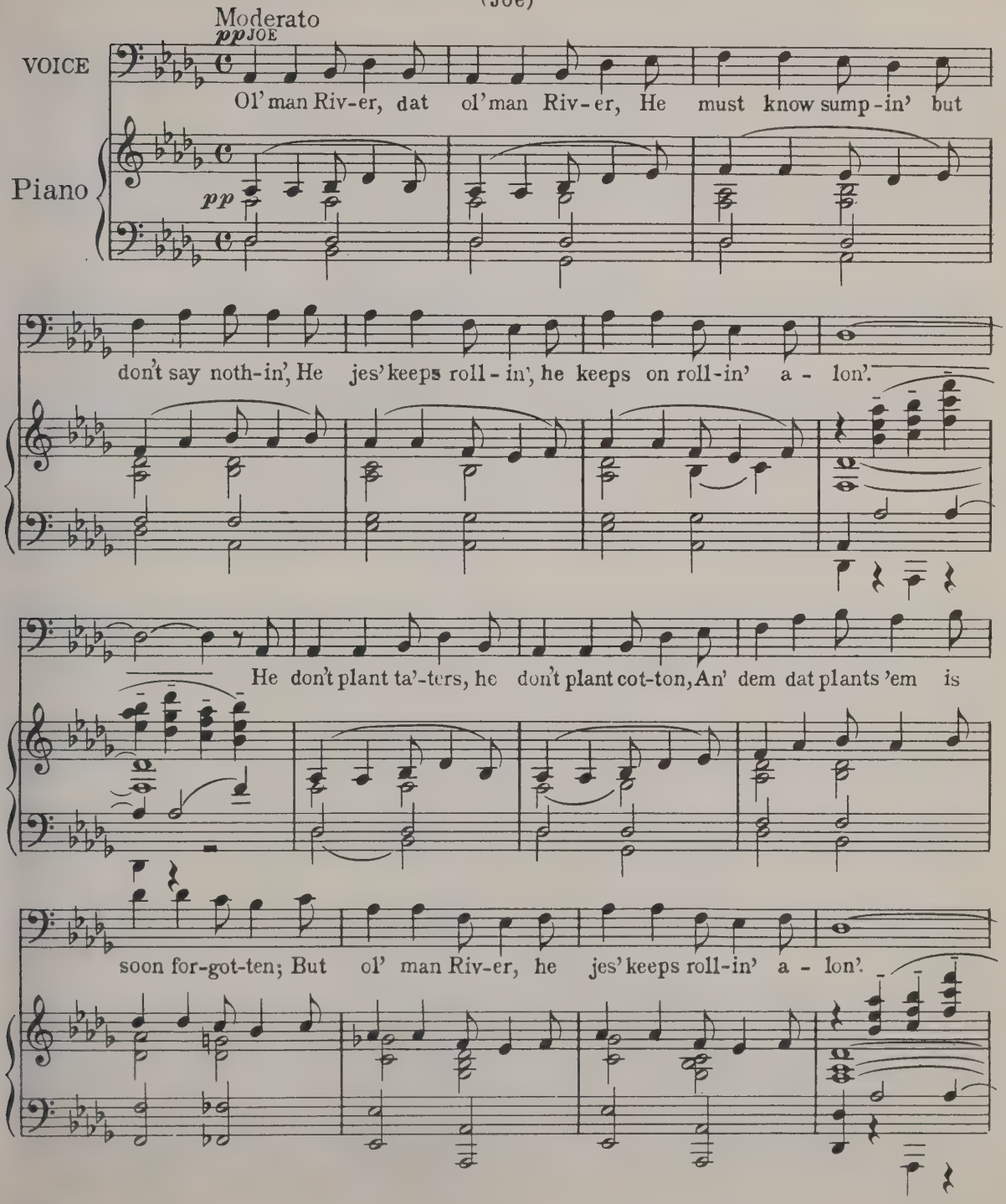
Scene V

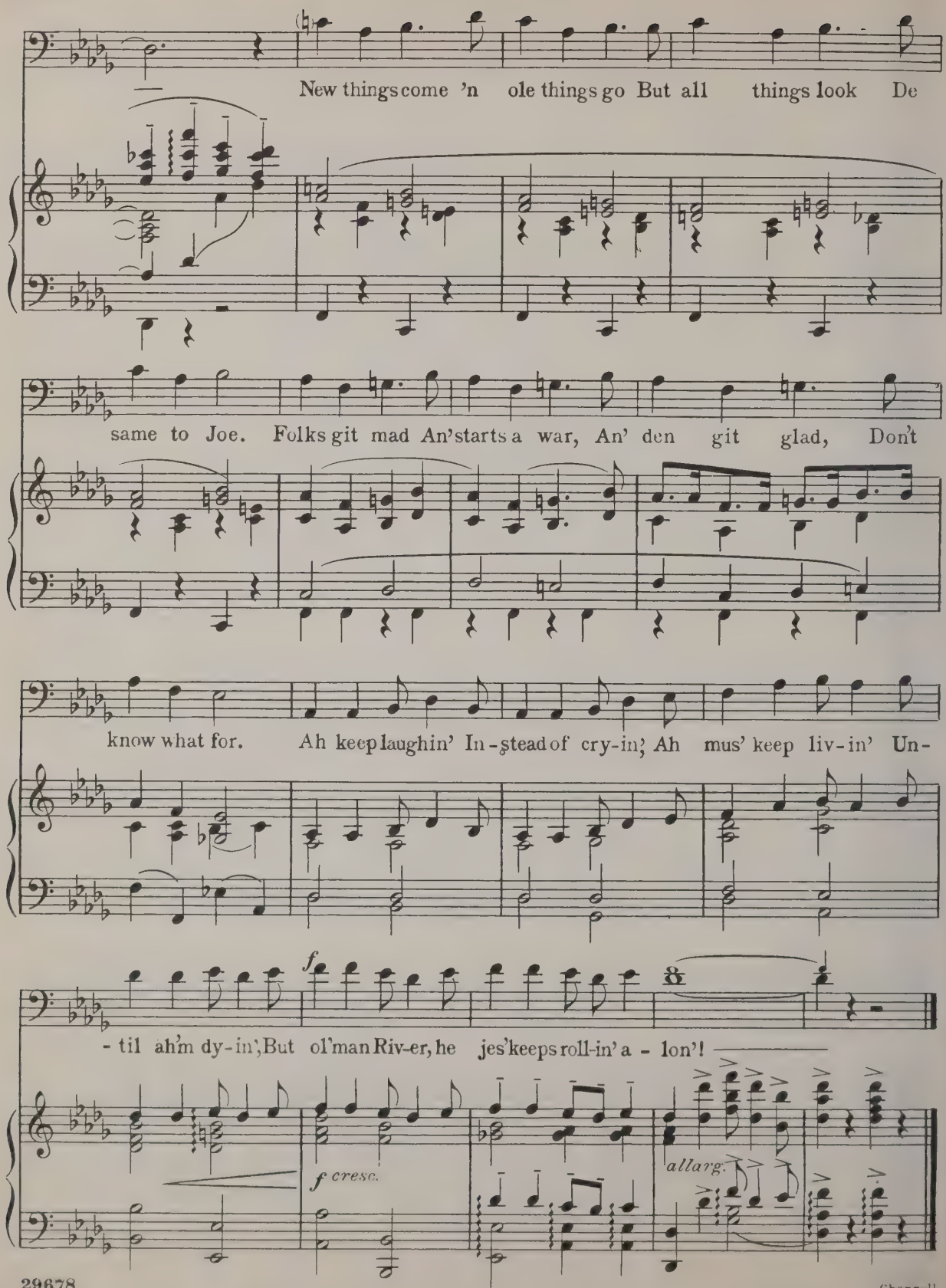
In Front Of The Office Of "The Natchez Evening Democrat."

No. 26

Ol' Man River (Reprise)

(Joe)

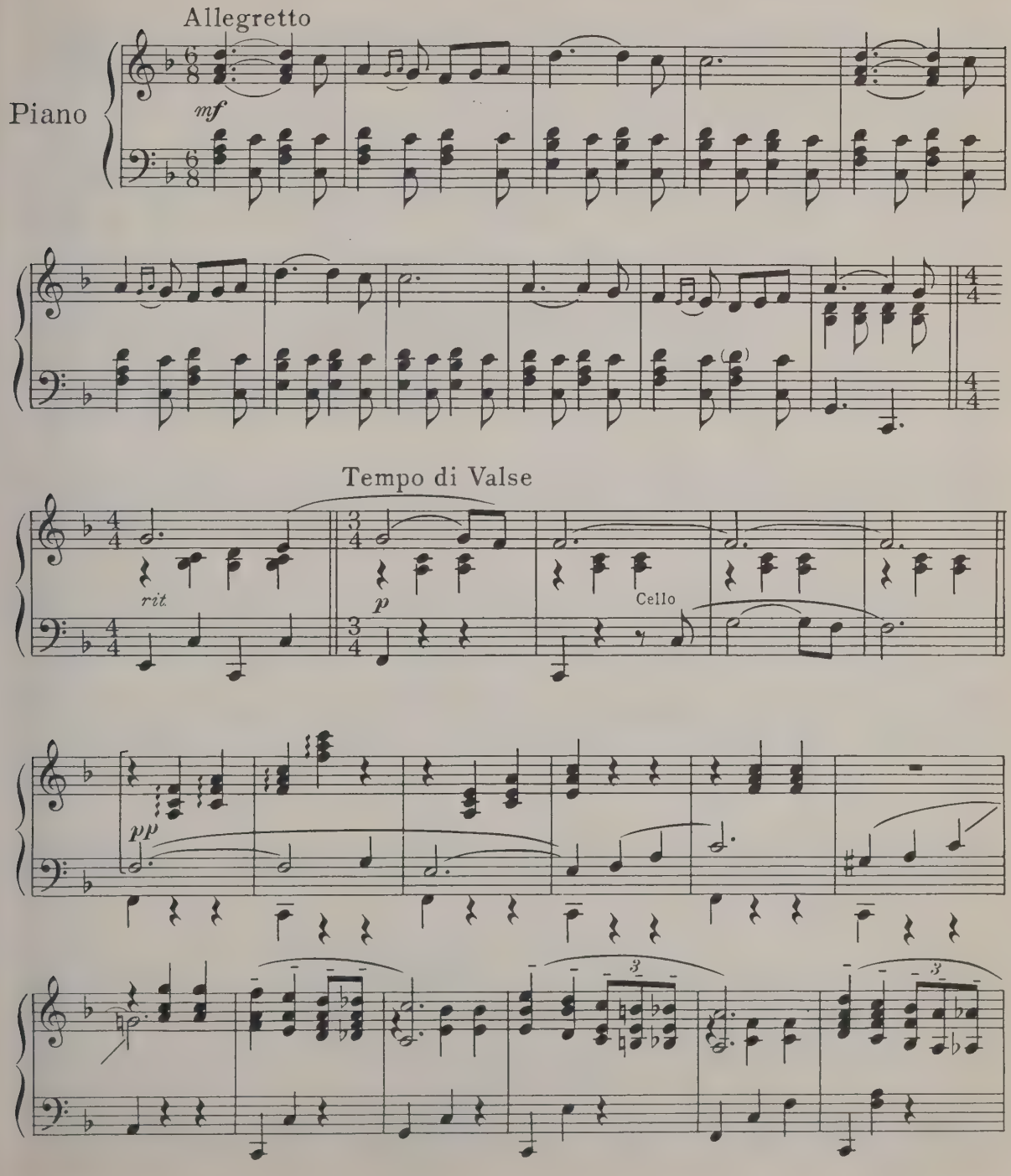
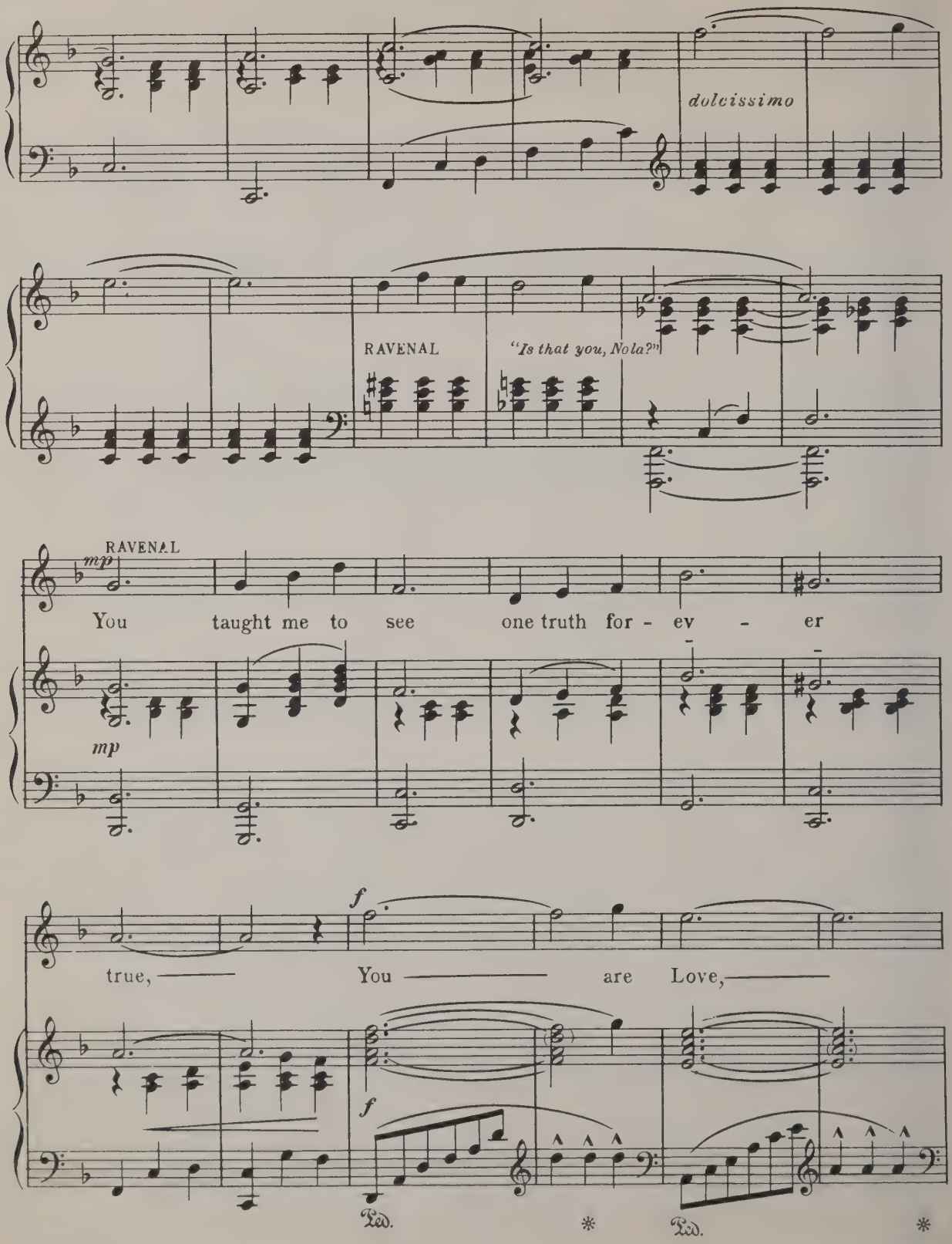

Moderato
pp JOE
VOICE
Piano
pp
Ol' man Riv-er, dat ol' man Riv-er, He must know sump-in' but
don't say noth-in', He jes' keeps roll-in', he keeps on roll-in' a - lon'.
He don't plant ta'-ters, he don't plant cot-ton, An' dem dat plants 'em is
soon for-got-ten; But ol' man Riv-er, he jes' keeps roll-in' a - lon'.

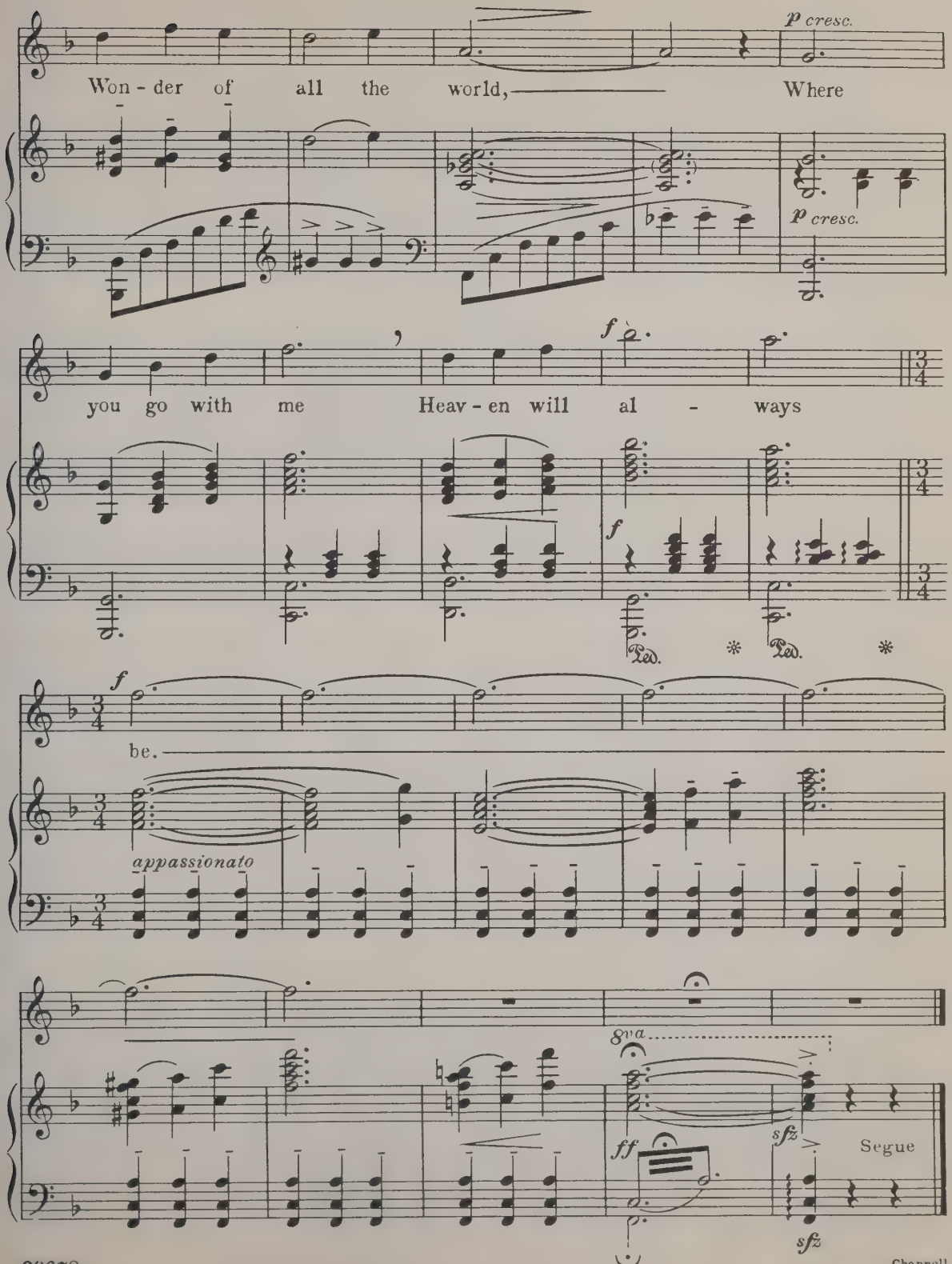

New things come 'n ole things go But all things look De
same to Joe. Folks git mad An' starts a war, An' den git glad, Don't
know what for. Ah keep laughin' In-stead of cry-in; Ah mus' keep liv-in' Un-
- til ah'm dy-in', But ol' man Riv-er, he jes' keeps roll-in' a - lon'!
f
f cresc.
allarg.

Scene VI

Top Deck Of The New "Cotton Blossom"

You Are Love (Reprise)

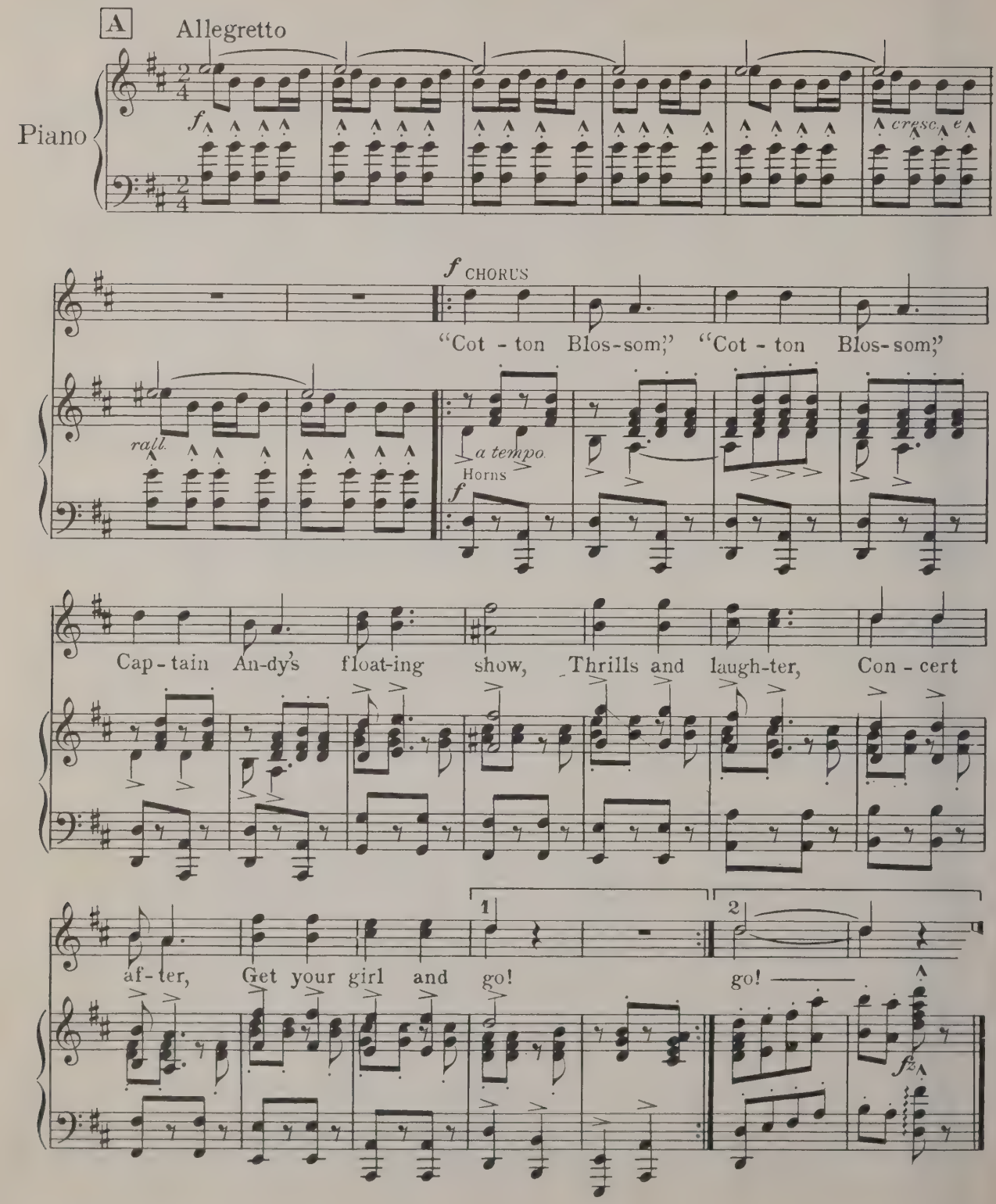
(Ravenal)


dolcissimo
RAVENAL
"Is that you, Nola?"
RAVENAL
mp
You taught me to see one truth for - ev - er
mp
f
true, You are Love,
f
Ped.
*
Ped.
*


p cresc.
Won - der of all the world, Where
p cresc.
f
you go with me Heav - en will al - ways
f
Ped. * Ped. *
f
be.
appassionato
8va
ff
sfz
Segue
sfz

No. 28

Scene VII

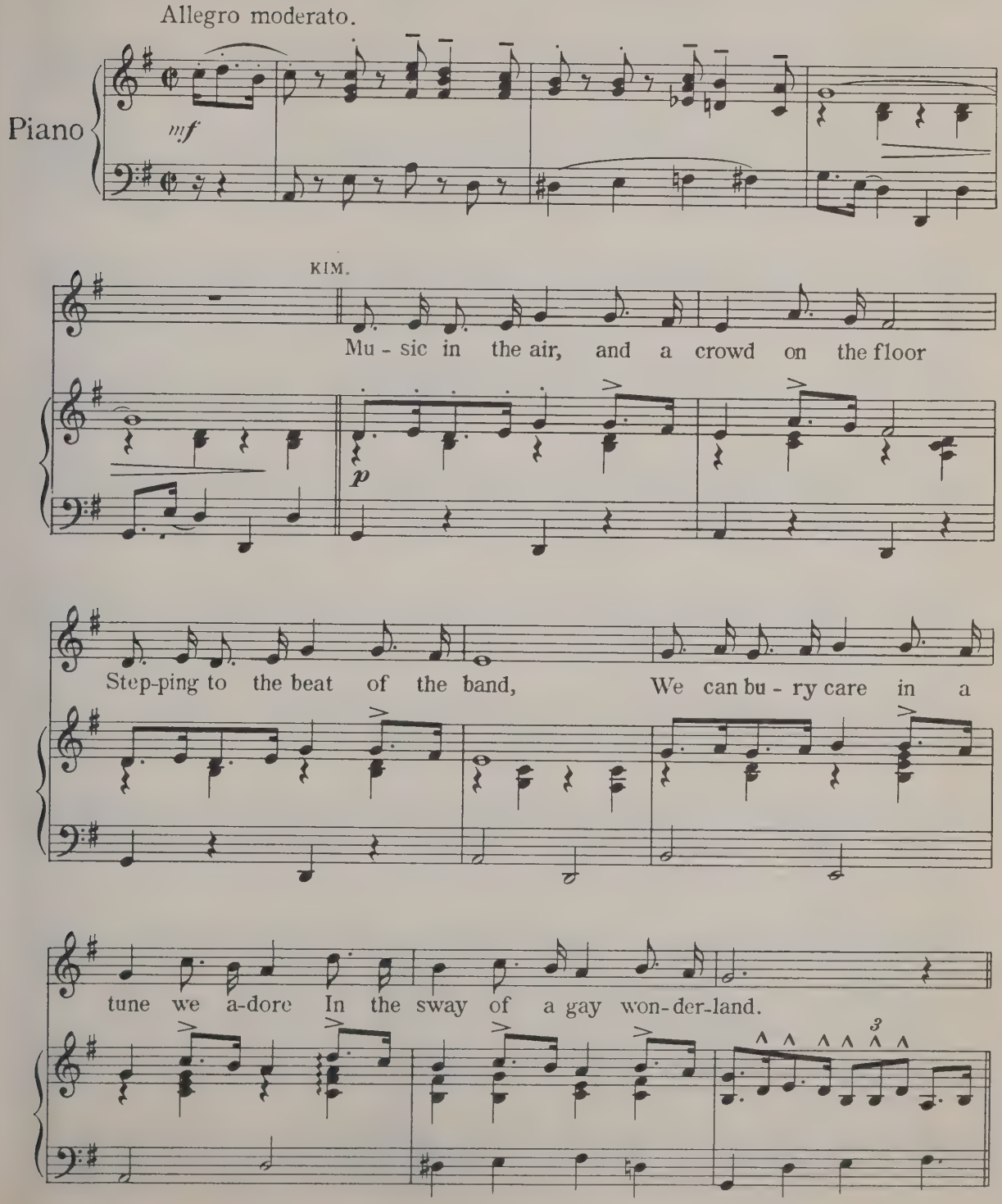
Levee At Natchez



No. 28

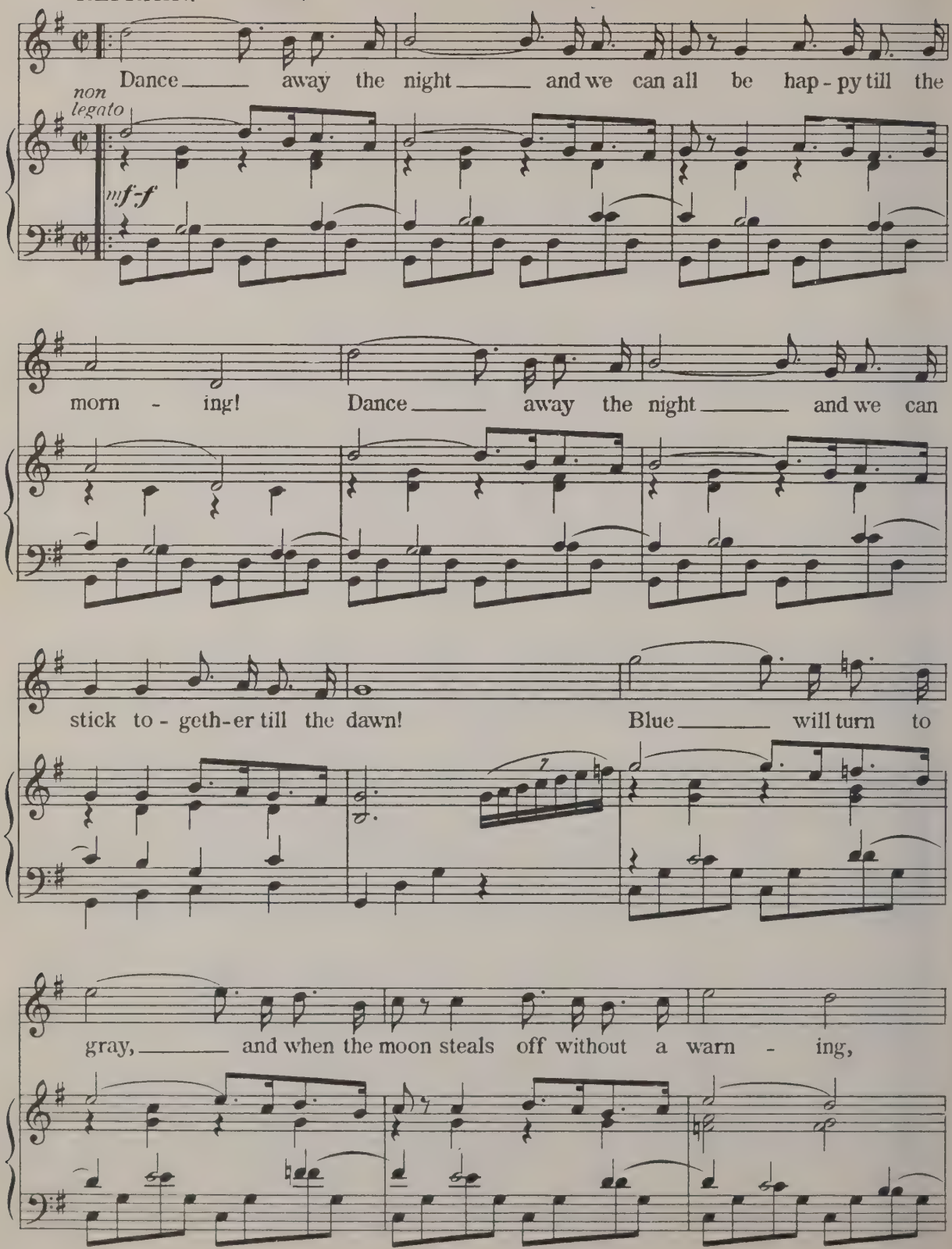
Dance away the night

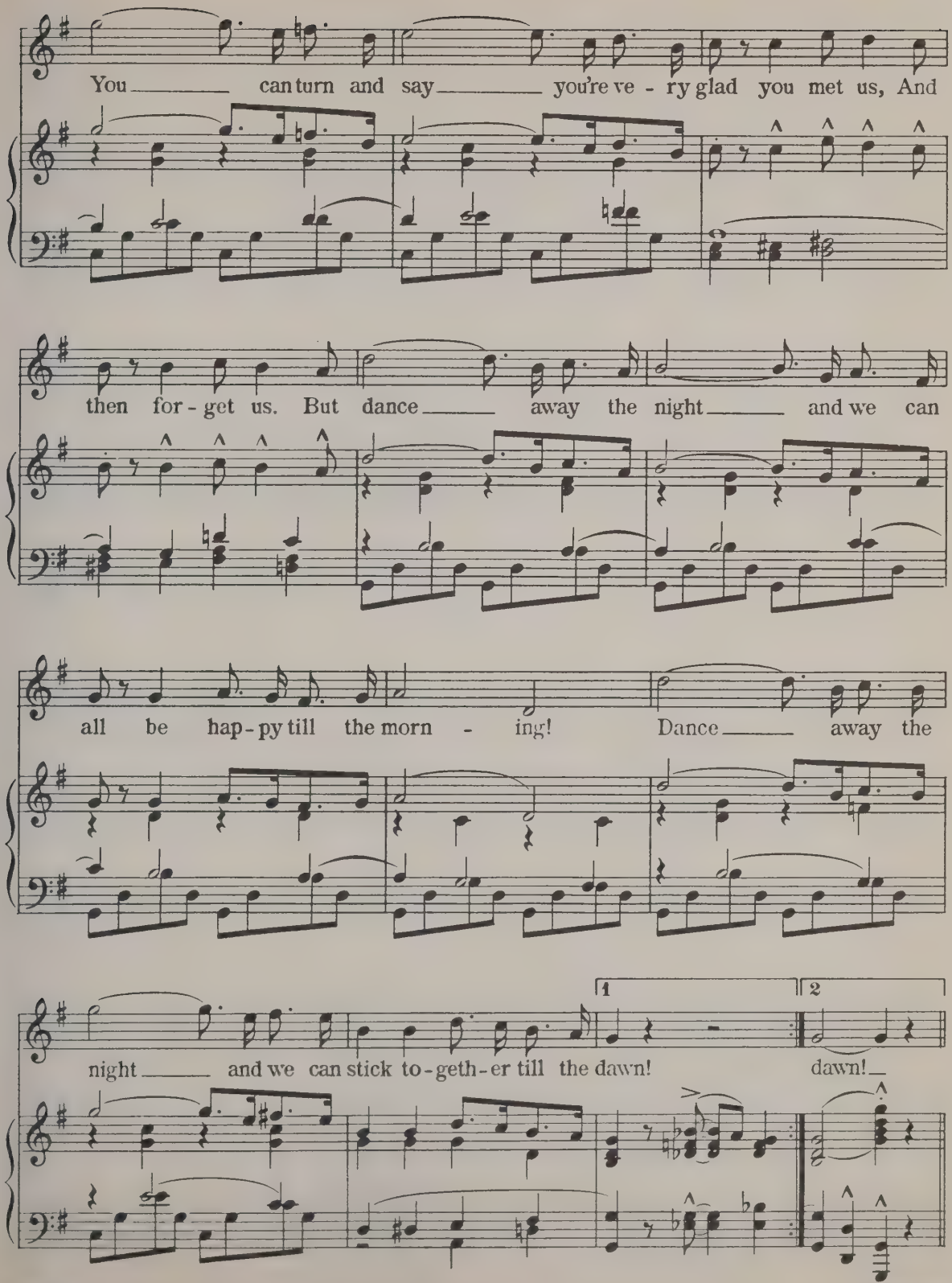
(Kim and Chorus)

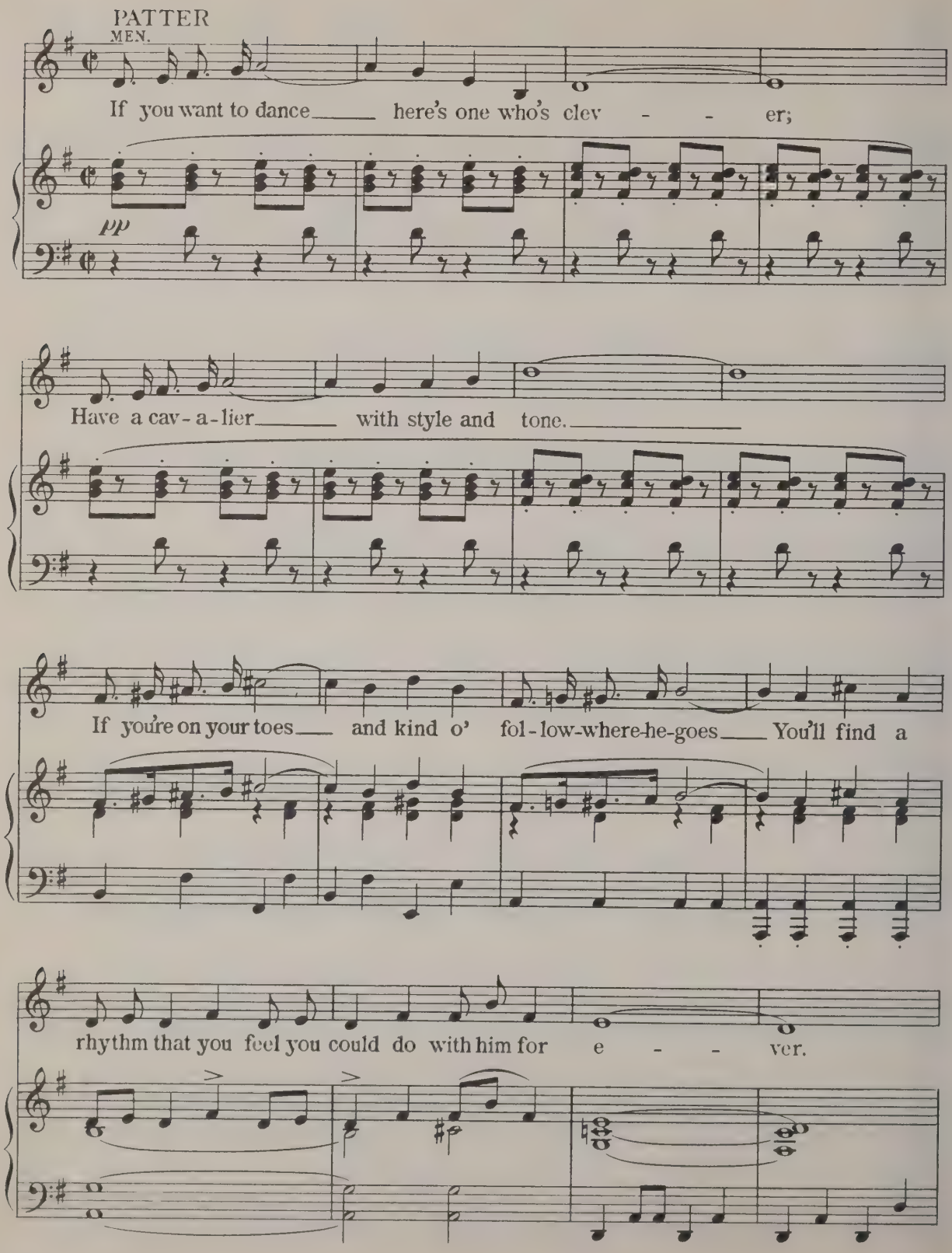

Allegro moderato.
Piano
mf
KIM.
Mu - sic in the air, and a crowd on the floor
p
Step-ping to the beat of the band, We can bu - ry care in a
tune we a-dore In the sway of a gay won-der-land.
3

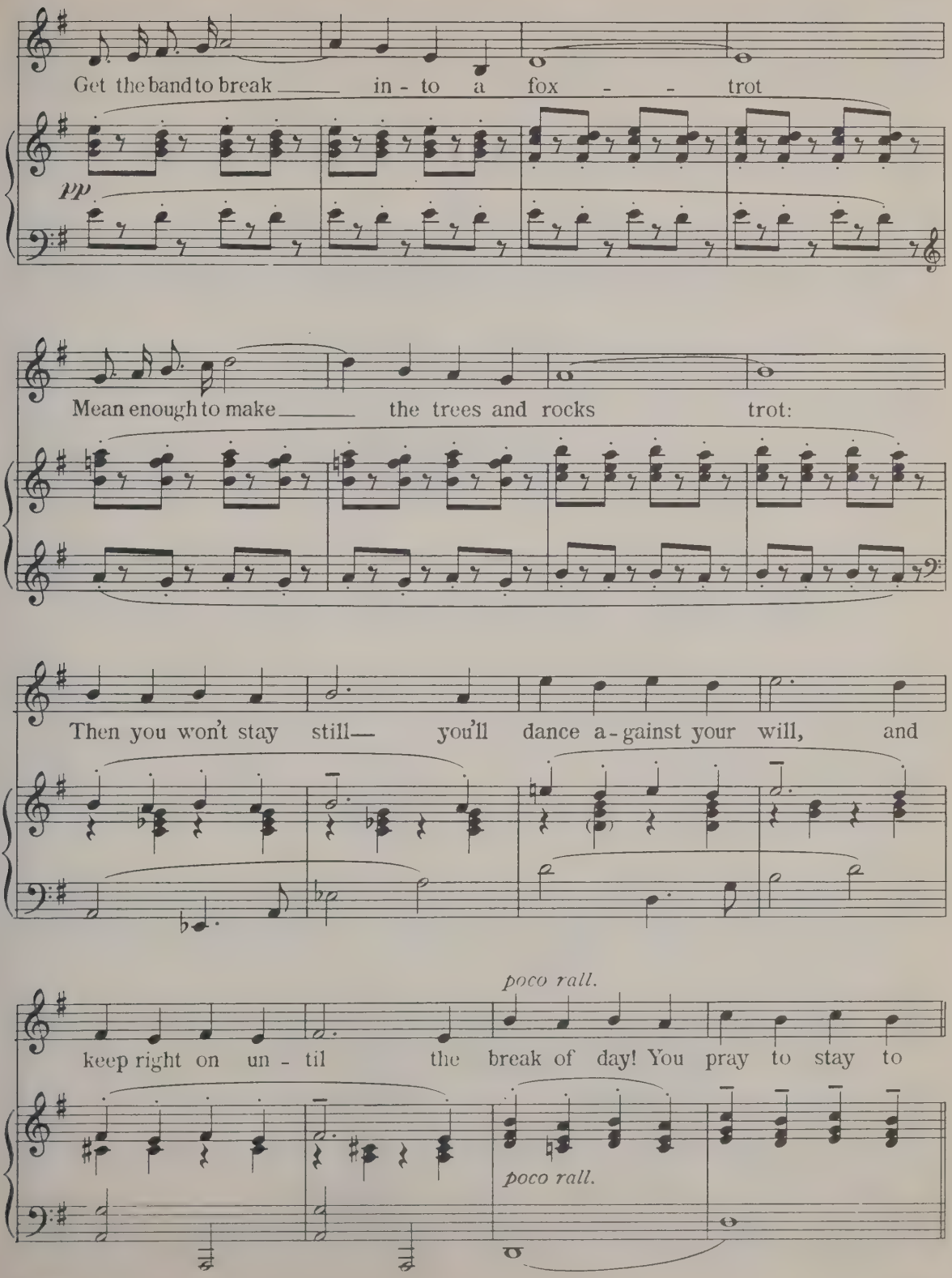
Chappell

REFRAIN.

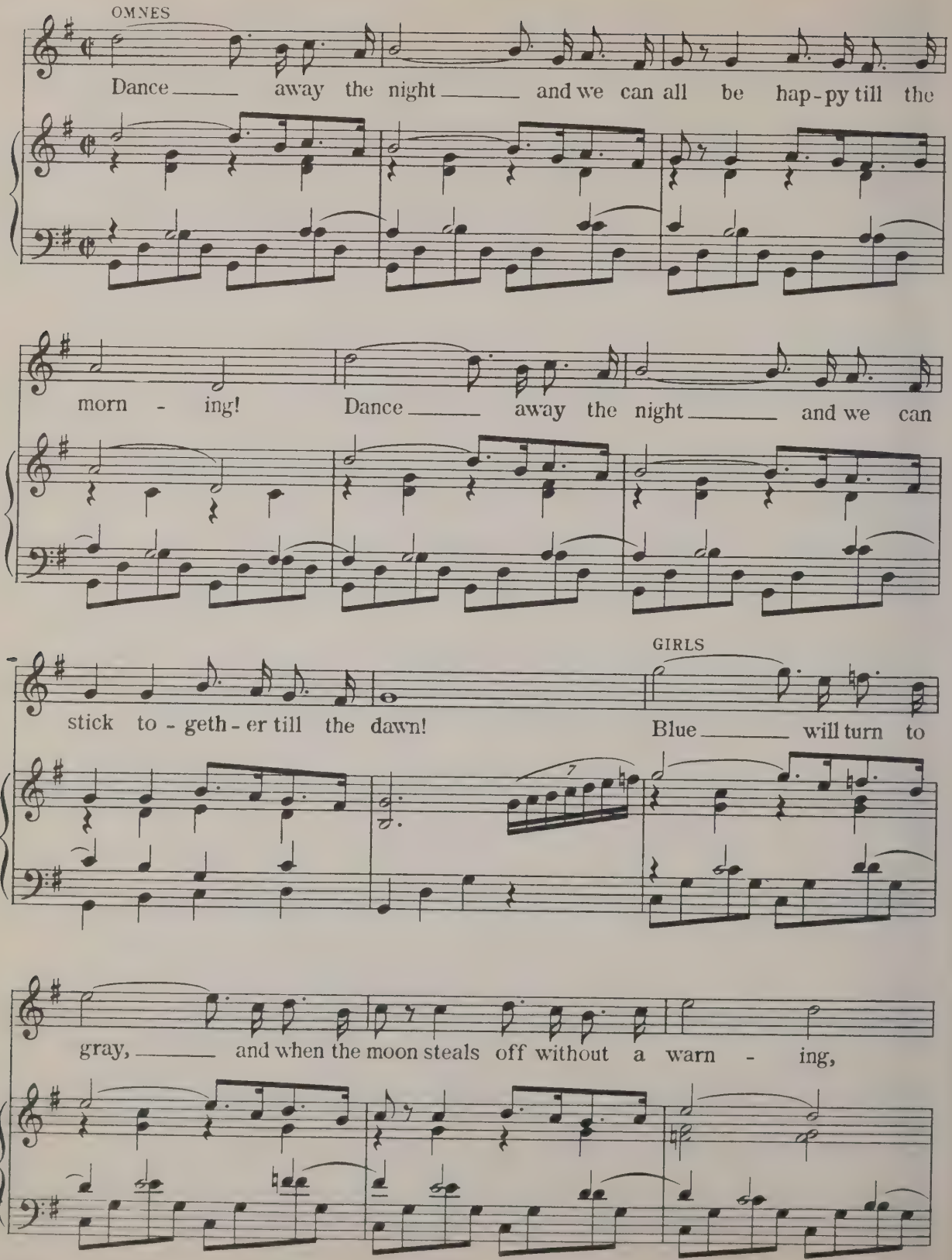

Dance away the night and we can all be hap - py till the
non legato
mf-f
morn - ing! Dance away the night and we can
stick to - geth-er till the dawn! Blue will turn to
7
gray, and when the moon steals off without a warn - ing,

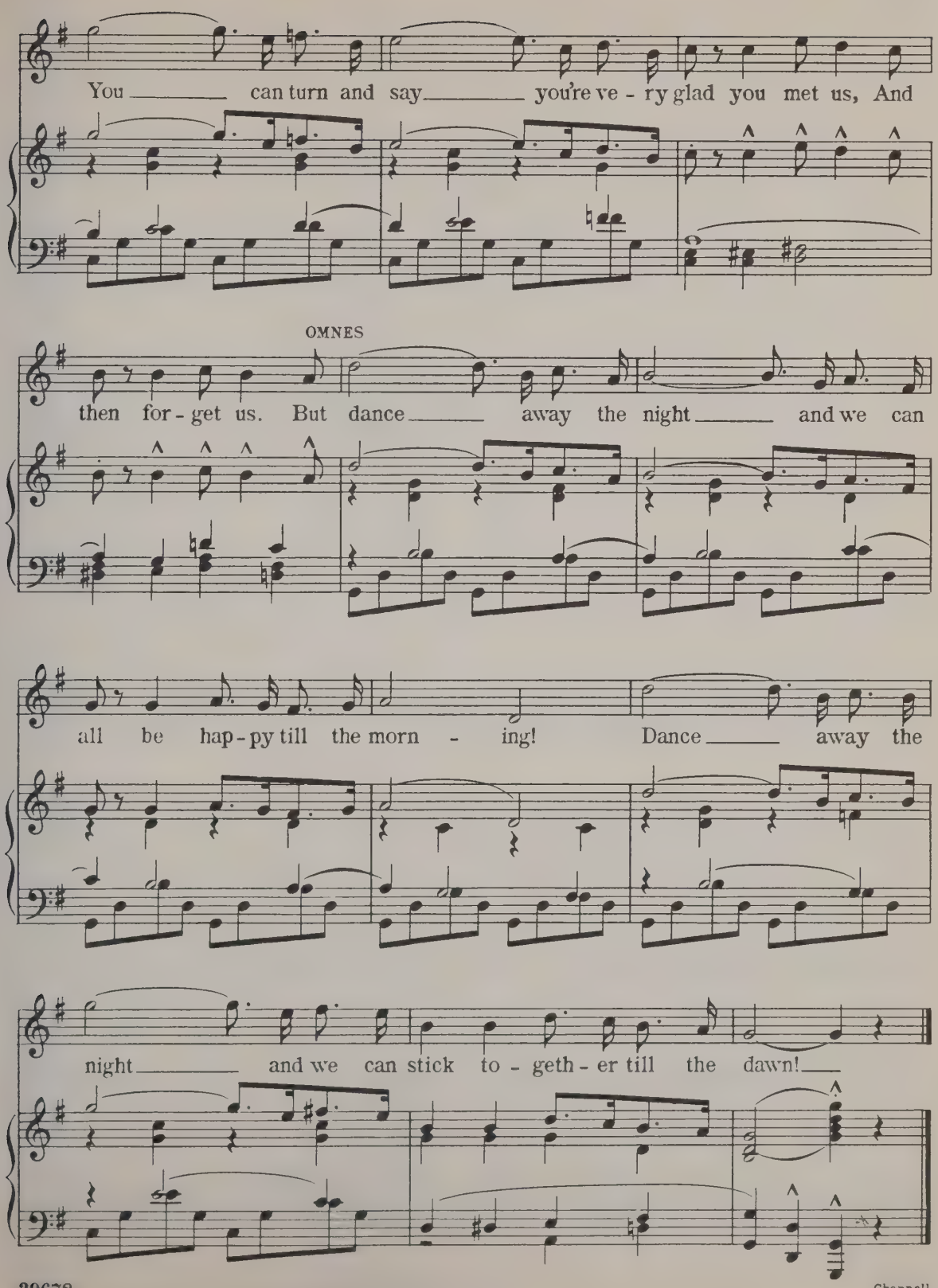

You can turn and say you're ve - ry glad you met us, And
then for - get us. But dance away the night and we can
all be hap - py till the morn - ing! Dance away the
night and we can stick to - geth - er till the dawn!
1
2
dawn!


PATTER
MEN.
If you want to dance here's one who's clev - - er;
pp
Have a cav-a-lier with style and tone.
If you're on your toes and kind o' fol-low-where-he-goes You'll find a
rhythm that you feel you could do with him for e - - ver.

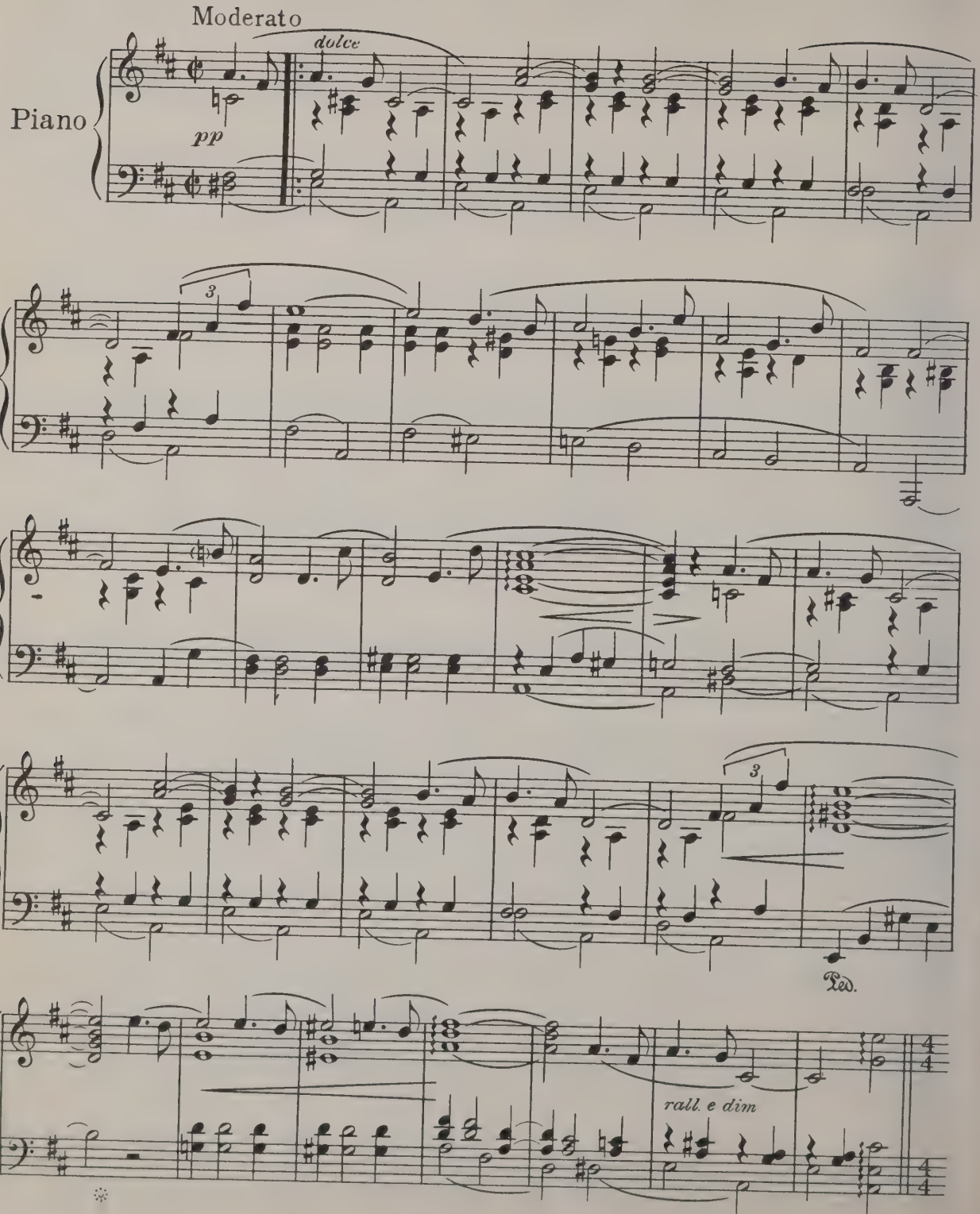

Get the band to break in - to a fox - - trot
pp
Mean enough to make the trees and rocks trot:
Then you won't stay still— you'll dance a-gainst your will, and
poco rall.
keep right on un - til the break of day! You pray to stay to
poco rall.

REFRAIN.

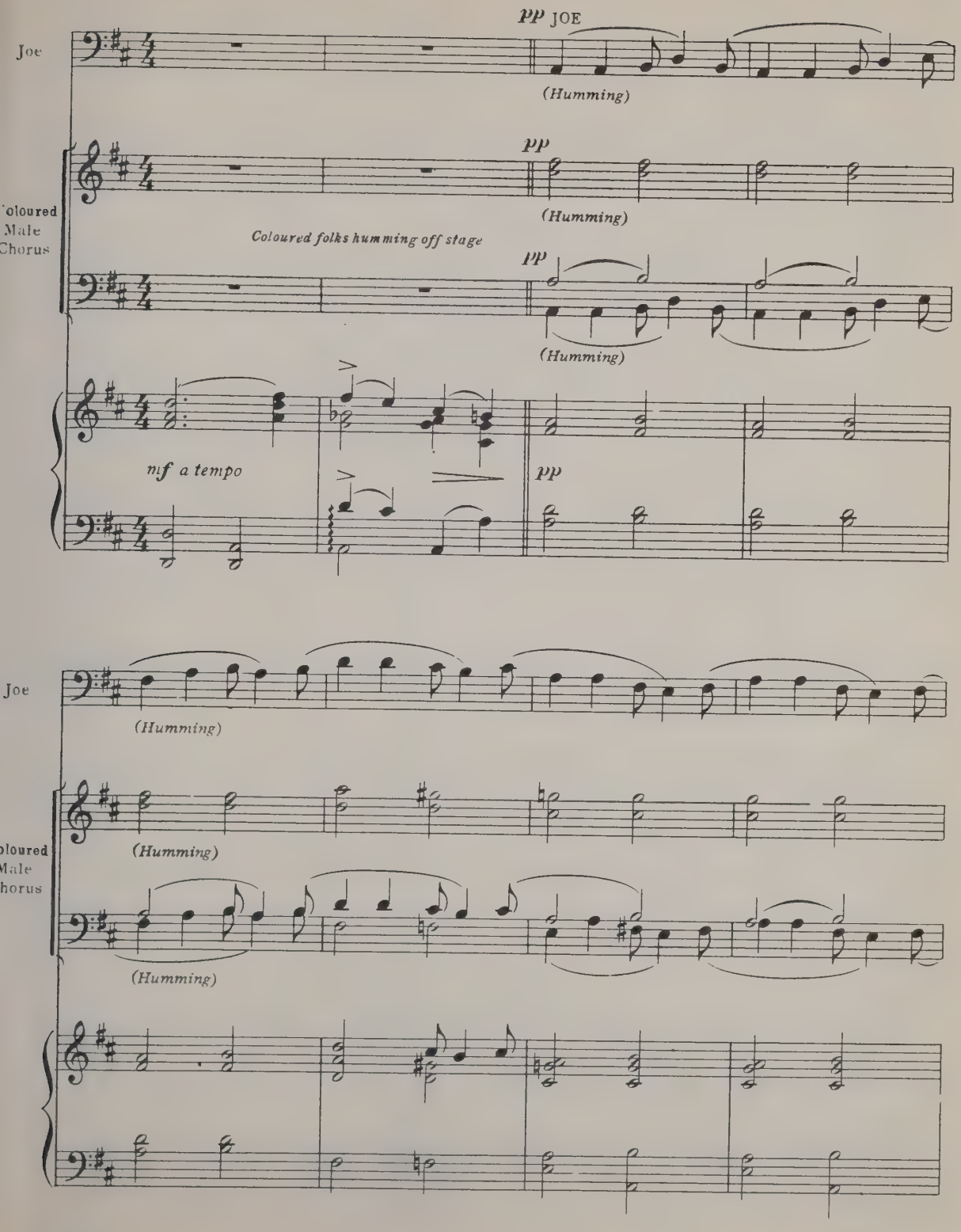

OMNES
Dance away the night and we can all be hap-py till the
morn - ing! Dance away the night and we can
GIRLS
stick to - geth - er till the dawn! Blue will turn to
gray, and when the moon steals off without a warn - ing,

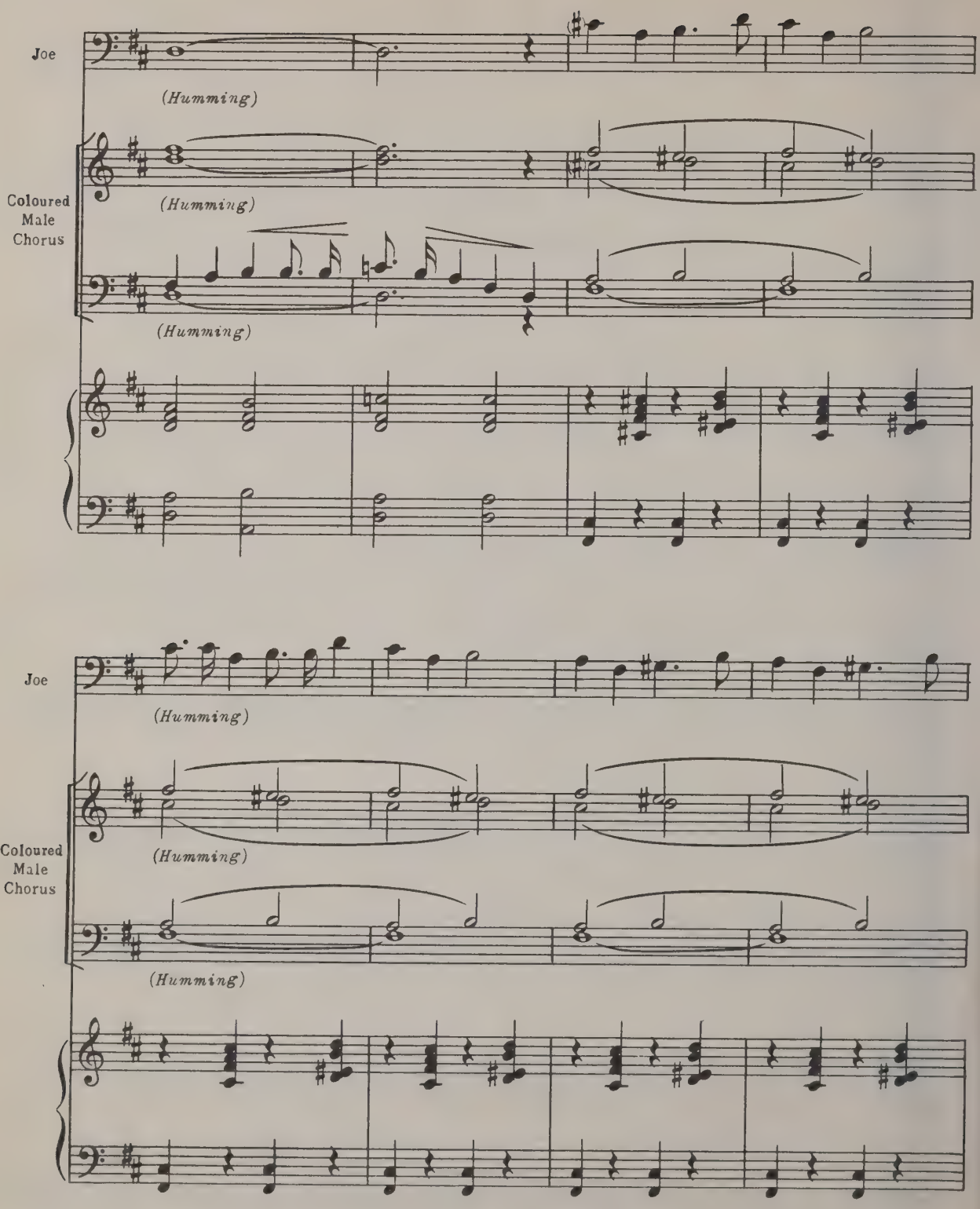

You can turn and say you're ve - ry glad you met us, And
OMNES
then for - get us. But dance away the night and we can
all be hap - py till the morn - ing! Dance away the
night and we can stick to - geth - er till the dawn!

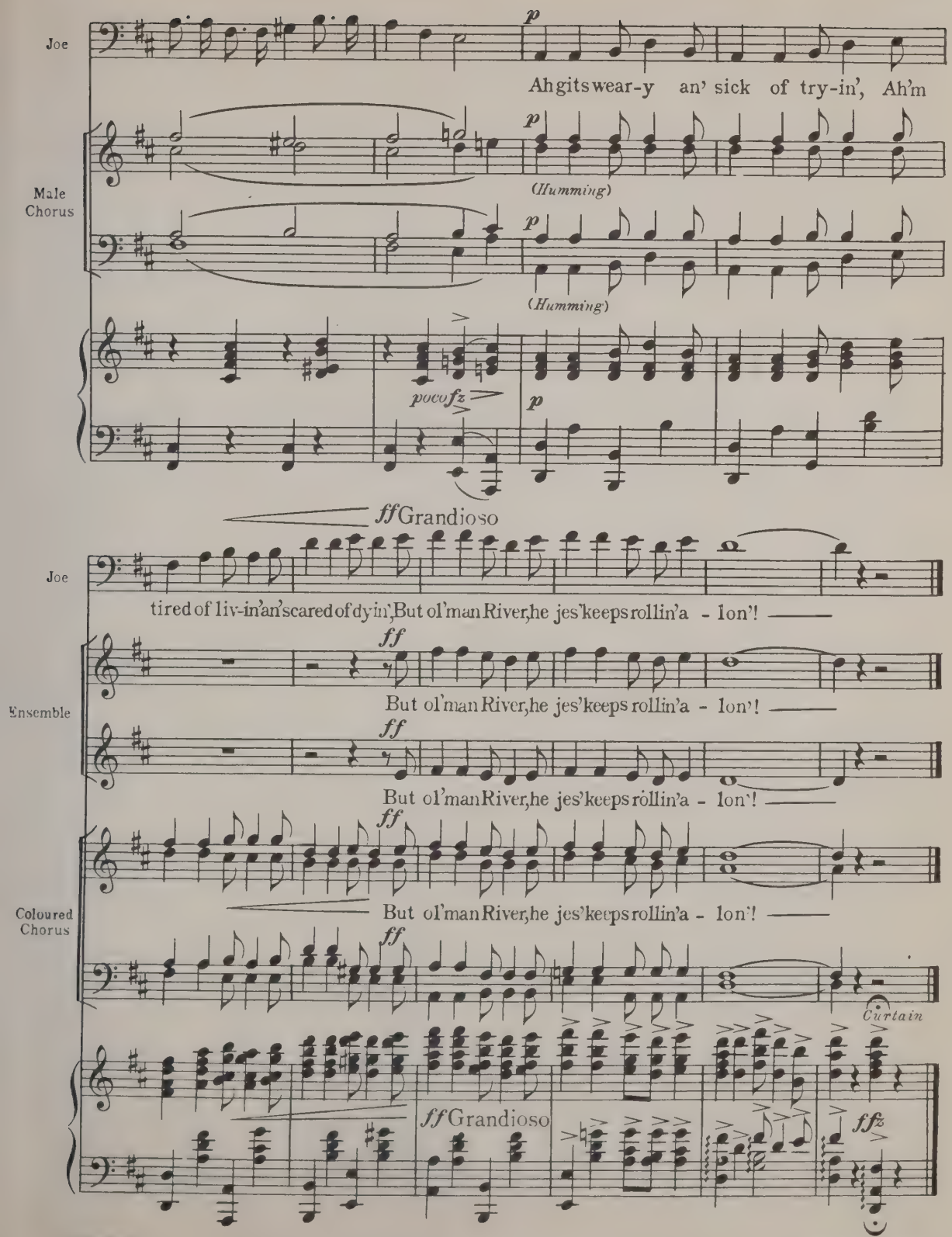
Finale



Chappell


Joe
pp JOE
(Humming)
Coloured Male Chorus
pp
(Humming)
Coloured folks humming off stage
pp
(Humming)
nf a tempo
pp
Joe
(Humming)
Coloured Male Chorus
(Humming)
(Humming)


Joe
(Humming)
Coloured Male Chorus
(Humming)
(Humming)
Joe
(Humming)
Coloured Male Chorus
(Humming)
(Humming)



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